THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

New Series { Volume IV. Whole No. 89. NEW YORK: SATURDAY, SEPTEMBER 11, 1880. Price Five Cents.

Professional Cards three dollars per quarter, in advance. Changed as often as desired.

AMY GORDON.
Prima-Donna Soprano. Josephine in Pinafore, at Park Garden, Providence, R. I.

ANNIE FOX.
Leading or Juvenile Business.
Address care N. Y. MIRROR.

ALFRED L. SIMPSON.
Musical Director. At liberty for Summer. 1495 Broadway, New York.

ADELAIDE FENELON (CHERIE),
Leading Business.
At Liberty. Address this office.

ADELAIDE DETCHON
At Liberty till Oct 1. At Wallack's season 80-81. Fort Point House, Stockton, Me.

ALICE G. SHERWOOD.
Leading Juvenile and Soubrette. Engaged 80 81 by Kiralfy Bros., Niblo's, Aug. 30.

ALICE CHANDOS.
Soubrette and Ingenue.
Address N. Y. MIRROR.

AMY NORTHCOTT.
Soubrette.
Annie Ward Tiffany Combination.

ATKINS LAWRENCE.
Leading Business.
Mary Anderson Co. Season 1880-81.

ADDIE RODNEY.
Soubrettes, Eccentric Old Women.
Address this office or agencies.

BELLE GIRARD.
Prima-Donna Soprano. At Liberty for Season of 1880-81. Address N. Y MIRROR.

BERTHA WELBY.
At rest for Summer.
Address MIRROR office.

BURTON ADAMS.
Leading.

C. C. REEVE.
Treasurer Niblo's Garden Theatre.
J. H. HAVERLY, Proprietor and Manager.

CHARLES GILDAY
and FANNIE BEANE,
With Tony Pastor's Traveling Co.

CHAS. J. THOMAS.
With Constable Hook Combination.
Address, this office.

C. A. McMANUS.
Address 421 N. Eighth Street, Phila.

CHAS. P. BROWN.
Ant.jor Minnie Palmer's Boarding School. Troubles, by Revellers, etc. Address MIRROR.

C. G. CRAIG.
Leading Heavies or Juveniles.
Address this office.

CHAS. HARKINSON.
Address MIRROR office.

CHARLES H. KIDDER.
Address MIRROR office.

DONALD HAROLD.
Baritone and Comedian
Address MIRROR office.

D'ARCY,
Business Manager Minnie Palmer's Gaiety Company. Address this office.

DE LOSS KING.
With
Holland's Gentlemen Friends Co.

E. B. VOSBURGH.
Business Manager John A. Stevens 1880-81. Address MIRROR office.

ELEANOR READE.
Juvenile Business.
At Liberty. Address MIRROR office.

EMMA JONES.
Singing Soubrette & Characters. Samantha Smith, Minnie Palmer's Boarding School.

E. M. HOLLAND.
As the Judge in the Danites.
Sadlers Wells Theatre, London, England.

EDWIN F. THORNE.
Address Agencies.

ERNEST LINDEN.
With Moore & Burgess.
St. James' Hall, London.

EMMA BUTLER.
Boys, Walking Ladies, or Juveniles.
At liberty. Address SIMMONDS & BROWN.

ED. P. WILKS.
Daly's Theatre.
Address this office.

E. M. SMITH.
Re-engaged at Daly's Theatre.
Season of 1880-81.

EVA GARRICK.
Walking Ladies or Juveniles. Address Maze Edwards, Abbey's Park Theatre.

EDWIN PRICE.
Fanny Davenport Comb.
Address this office.

E. H. STEPHENS.
First old man and characters.
Address 110 4th Avenue.

E. L. WALTON.
Season '80-'81.
Madison Square Theatre.

ETHEL LYNTON.
Prima Donna Soprano.
Address this office.

FRANCES KEMBLE.
Soubrette Actress.
Address this office.

FREDERIC INTROPIDI.
Musical Director D'Oyly Carte's Pirates of Penzance, Co. C. Room 27, Cooper Institute.

F. S. HARTSHORN.
First Old Man.
Address care C. R GARDINER.

FRANK WILLIAMS.

F. D. HILDRETH.
Treasurer Tony Denier's Tickled; Humpty Dumpty Newly Hatched.

FLOYD COOK.
Youths and Minor Roles.
Address C R GARDINER, or this Of

FRANK HAYDEN.
Engaged with Springfield Opera C
Address Ditson & Co., Bo

FANNY McNEIL.
Address care this office.

GEORGE S. ROBINSON.
Cecil Asper in Tiote
Daly's New Theatre.

GEORGE MORTON.
Leading Dramatic Actor.
Address NEW YORK MIRROR.

GEO. L. SMITH.
Treasurer Haverly's Genuine Colored Minstrels. Address this office.

GEORGE CONWAY.
Second old man and responsible business. At Liberty. Address Agents.

GEO. C. DAVENPORT.
Carrick-a-Rede.
Address care MIRROR.

GEORGE MORDAUNT.
Jane Coombs' company 1880-81.
Care C. R. GARDINER.

GEORGE S. WOODWARD.
As the Major in Kit.
With F. S. Chanfrau. Season 1880-'81.

GEORGE E. OWEN.
General Business Agent Thayer, Smith & Moulton's Eastern Circuit, season of 1880-81.

HYDE & BEHMAN.
Proprietors and Managers
Hyde & Behman's Theatre,

HARRY J. BRAHAM,
Leader of Orchestra,
Rice's Evangeline Company.

HELENE ADELL.
Leading Business,
Season of 1879-80. Halifax, N. S.

HARRY D. GRAHAME.
Re-engaged for Season 1880-81
With Oliver Doud Byro

HELEN BLYTHE.
Leading Lady, Daly's Theatre.
Address MIRROR.

HELEN A. TRACY.
Engaged with Kiralfy's Around the World Co., Niblo's Garden.

HARRY SELLERS.
Re engaged with Buffalo Bill,
Season of 1880 and 1881.

IDA COLLINS.
Singing or Walking Ladies.
Address care of C. R. GARDINER.

IDA E. WHITING.
Late of Howard Athenæum co.
Address 140 Bridgham street, Providence, R.I.

JOHN SWINBURNE.
Engaged for season 1880 1881
Daly's Theatre, New York.

J. H. RYAN.
Irish character comedian and vocalist. Re-engaged with J. K. Emmet. Season '80-'81.

JOHN J. SULLIVAN.
With Bartley Campbell's
Galley Slave Company. Season of 1879-80.

JULIA BLAKE.
Leading or Juvenile Business.
Address Dramatic Agents.

J. WINSTON MURRAY.
With Joseph Murphy, Season 1879-8.
Address care this office.

JOHN W. ARCHER
as Tyson, with John A. Stevens' Combination. Season 1880 '81.

JOHN J. LEONARD,
Leading Business
Disengaged Season 80-81.

JENNIE McCLELLAN.
68 Hudson Street, Boston.
120 East 13th Street, N. Y.

JACQUES KRUGER.
Comedian and Stage Manager,
Willie Edouin's Sparks Co.

KATE CASTLETON.
With Jarrett & Rice's Fun on the Bristol. Address this office.

LEONA MOSS.
At Liberty
Address care MIRROR

LELIE GOSSIN.
Leading support to Annie Ward Tiffany 1880 81. Care C. R GARDINER.

LOUIS H. HAYWOOD.
Academy of Music, St. Johns,
Season '80 '81

F. LAWRENCE.
Tenor.
Address MIRROR

LUIS MESTAYER.
En Route.

LINA TETTENBORN.
With Tony Pastor's Comb.
Address this office.

LOUISE DICKSON.
Engaged Season 80 81 with "Gentleman from Nevada.

L
Comedy, Drama or Character.
Address Agents.

LOUISE DEMPSEY.
Leading Business.
MIRROR Office.

LIZZIE PRICE.
Leading. Disengaged.
Address this office

LEONARD S. OUTRAM.
Heavies. On tour with Frank Mayo, Esq.
Address, 156 West 14th st., City.

LIZZIE WALDRO.
Juveniles.
Address Agent.

LIZZIE McCALL.
Address Agents or N. Y. MIRROR.

LILLIAN CLEVES CLARKE.
Returned from abroad.
Address MIRROR office

LILLIE CLOVER.
Leading Business.
Address 27 Linden Park, Boston, Highlands.

MARION DARCY.
Leading Lady 1880-81,
With Meade & Maginly comb.

MAURICE STRAFFORD.
Juvenile, Mr. and Mrs. Geo. S. Knight Combination. Season 1880 81.

MARCUS MORIARTY.
Leading man Gulick-Blaisdell Nip and Tuck combination, 1880 81.

MISS MARION LESTER.
Leading Juvenile, Gulick-Blaisdell Nip and Tuck combination, 1880 81.

M. W. RAWLEY.
Address Agencies.

MRS. E. B. HOLMES.
At liberty.
Address Agents or N. Y. MIRROR

MISS ANNIE L. WALKER.
Juvenile Soprano Leading Last season with Haverly. 1085 Fulton Ave., Brooklyn.

MARK SMITH.
Baritone.
Jarrett's Cinderella Combination.

MLLE. ELISE KRUGER.
Premier Danseuse Assoluta.
Address, this office.

MISS MEROE CHARLES.
At Liberty.
Address Simmonds & Brown.

MINNIE FOSTER.
Topsy, with Anthony & Ellis Comb. 1880.
Address 388 Main Street, Charleston, Mass.

MR. & MRS. MILLS HALL.
(HATTIE RICHARDSON.)
Mahn's English Opera Co. Care GARDINER.

MARIE PRESCOTT.
Address this office.

MISS MARION BOOTH.
Address this Office.

MISS MARY RICHARDSON.
Walking Ladies.
Address Agents.

MISS SADIE BIGELOW.
With Miss Minnie Palmer's Boarding-School combination. Season 1880-81.

MISS MINNIE PALMER.
Address this office.

MARIE GORDON.
Permanent Address,
Victoria Hotel, N. Y.

MISS MINNIE OSCAR GRAY,
Together with WM. T. STEPHENS
And Dramatic Dogs, Romeo and Zip and Hero.

MISS LIZZIE CONWAY.
Singing Soubrette.
Address C. R. Gardiner.

MINNIE VINING.
Wallack's Theatre, Season 1879-80.
Address EUGENE H. KENNEDY, 481 Eighth Av.

MISS LILLIAN DE GARMO.
Dramatic Reader and Elocutionist. Address TILLOTSON & FELL, Bloomington, Ill.

MISS JOSIE LOANE.
Manageress of Academy of Music,
St. Johns, N. F.

MISS ANNIE WAKEMAN.
Leading Lady C. L. Graves Four Seasons Combination. Address 148 W. Sixteenth st.

MR. AND MRS. FELIX MORRIS.
(Florence Wood.) Comedian and Soubrette. With Fanny Davenport this season.

MRS. LOUISA MORSE.
Posy Pentland in My Partner.
With Aldrich and Parsloe for Season.

MLLE. BLANCHE CORELLI.
Prima-donna Assoluta.
Address N. Y MIRROR.

MRS. CHARLES POOLE.
Disengaged for Season 1880 81
Address Agents or N. Y. MIRROR.

MISS FANNY WRIGHT.
Instructor Stage Dancing. Address Gardiner, or (by letter) to 58 W. 21st street.

NELLIE BARBOUR.
Bartley Campbell's Galley Slave Co.
Season 80-81.

NELLIE JONES.
Leading Juvenile and Soubrette. At Liberty. Address 31 Lafayette Place, N. Y.

NANNIE EGBERTS.
Late with Arabian Night Co.
Address care agents or MIRROR office.

NINA VARIAN.
Juveniles,
Address N. Y. MIRROR.

ORLANDO W. BLAKE.
Comedian. Late with Fanny Davenport.
Address Dramatic Agents.

OTIS A. SKINNER.
For Summer Engagements address
SIMMONDS & BROWN.

OGDEN STEVENS.
Leading Man Coliseum Opera House,
Cincinnati, O.

PHILIP BECK.
Theatre Royal, Drury Lane,
London, Eng.

RAYMOND HOLMES.
Comedian.
Annie Ward Tiffany Combination.

ROSE ADRION.
Soubrettes and Boy Characters.
Address care Dramatic Agents.

REGINA DACE.
Juveniles.
Address Agents.

RUSSELL BASSETT.
Vix the Detective.
Kiralfy's Around the World. Niblo's

ROSE CHAPPELLE.
Contralto. D'Oyly Carte's Opera co.
Season 1880-81. Address N. Y MIRROR

SEDLEY BROWN.
With the
Agnes Robertson Combination.

SARA LASCELLES.
Daly's Theatre, 1879-80.
Permanent business address, 12 Union Sq.

SYDNEY COWELL.
Season 1880 81.
Madison Square Theatre, N.Y.

SALLIE REBER.
Prima donna Soprano. Pirates of Penzance Co. Address N. Y. MIRROR.

THOMAS WHIFFIN.
Comedian.
Madison Square Theatre, N. Y.

W. D. MARKS.
Pirate King, D'Oyly Carte's Co.
En Route. Address 302 E. Ninth Street.

W. V. RANOUS.
Wallack's Theatre.
With F. S. Chanfrau

W. MARKS.
Basso. Pirate King, Pirates of Penzance Co C. At Liberty. 302 E. Ninth St.

WILLIAM F. CLIFTON.
Juveniles. Disengaged for season of 1880-81. Box 28 Wright's Grove, Chicago.

WILLIAM FORRESTER.
Our Goblins,
With Mitchell's Pleasant Party.

W. S. MULLALY.
Musical Director,
San Francisco Minstrels, N. Y.

CARLOTTA EVELYN.

STAGE FASHIONS.

You bid me make it orderly and wen,
According to the Fashion and the time.
—TAMING OF THE SHREW.

Not such a limited sphere of description as it would seem at first sight. "For all the World's a Stage" spake the oracle years ago, and never was the world—the world of fashion and society—so intensely dramatic as at present. The playing of a part occupies everyone's attention just now. It is not so evident in this country as in England, but as every fashion creeps over here in a season, next Summer we may hope to be as ugly as artificial, as artistic and fashionable as our sisters. A very radical change in the position of fashion makers and fashion followers has taken place the last few years. Time was when the female tourist found the London woman accoutred in the styles discarded of Americans a season or so before. *Ils ont change tout cela.* We are distanced. The modes prevailing in London will reach here next year. The Jerseys of last Summer's English season are just becoming known in America. The "Old Granny" hats, the rage there to-day, will come creeping in next Spring. Already the New York maiden prates of "artistic" costumes. She has humped her back, and contracted her chest, and dislocated her arms, shortened her waist, ruffled her neck, tangled her hair in a knot above her forehead, and made herself resemble, as a water-color sketch does an oil painting—her noble model—"The Grosvenor Gay."

The "Jersey" is here in great strength, one would say, after viewing the pink silk stunner into which George Fortescue of the Evangeline troupe crowds his superabundent loveliness. With the advent of Mrs. Scott-Siddons (who this year returns to acting), we shall see the "Old Granny" hat. She is wearing one about London just now. And Rose Coghlan recently beamed from a box in an English theatre with one made of shirred claret-colored satin, very large—the front modestly filled in with a ruching of soft white lace about the face, a little cape at the back, and claret and rose double-faced ribbon tying it nicely down under the chin. It's the entering wedge for the "Farewell, vain world hat of our childhood, whose cape" reached the small of our back and whose dimensions weakened the treasury to construct.

It was often said by ladies who are grandmothers now: "I won't have that silk cut till I go to Wallack's." For in modern plays the handsome Mrs. Hoey set the fashions—the dresses she wore in her time were considered unequaled in taste, richness and extravagance. But Mrs. Hoey's costumes, beside the legion of tremendous toilets introduced to New York by Miss Fanny Davenport, "paled their ineffectual fires."

Little Maud Granger made a desperate effort to rival the famous Davenport as a dresser. But her size precluded the successful possibility of such an enterprise. In the way of skirt decorations Granger was a disappointment to her dressmakers, while the divinely tall daughter of the gods afforded the wildest schemes of the modiste ample field for their production.

Clara Morris was never much in the way of costumes. Someway she never seemed to agree with the dresses, that never became her. The same dress might be very charming on another woman, but Clara took all the style and fit out of it.

With the advent of Bernhardt, however, the stage fashions will be worth studying—though only Emily Rigl will be able to imitate them among our actresses. A woman must be built like a clothes-pole to properly do the Bernhardt clothes business. The mighty cascades of lace that pour out at the throat and bosom of her dresses—the huge bouquets she heaps on her shoulders, at her waist or on her breast—no other woman could manage, and instead of being draped she is sheathed. Modjeska was in many points, particularly in dress, an imitator of Bernhardt. We all remember that artist's costumes, where the masses of silken puffings and shirrings and plaitings and flounces went round and round the slender figure, and followed about in a sinuous train that acted as perfectly as if it had been alive.

Now Modjeska is a fat woman beside Sara, some of whose skirts were made in mile lengths of lace and silk frills, wound round and round her as the stripes are put on a barber's pole.

Mlle. Bernhardt has been well informed (Has not M. Schwab been informing her?) of the female Yankee's adoration of dress, and preparatory for this country she has replenished her wardrobe with the maddest extravagance.

Three hundred pairs of gloves—and such gloves, and worn in such a fashion. People who have arms and not bones (Sara's are sort of animate fan-handles) can never do the Bernhardt glove. They are very, very long, and have an opening at the wrist demanding one or two buttons. She drags them up nearly to her shoulder, and then wrinkles them down a little below her elbow, till they look like the gauntlets of ancient falconers.

Her costumes for Adrienne, Ruy Blas, etc., New York ladies will have no particular use for, but a great many ideas can be picked up from the Frou-Frou and Camille dresses, and her street and house toilettes will be as eagerly scanned as the woman somewhere inside them.

Mlle. Bernhardt presided several times at a booth in a fair held last Summer in London. One night (the night she sold four Maltese kittens in a wicker cage to the Prince of Wales) she was a miracle of the dressmaker's art. There was a foundation garment of deep yellow satin to start with—a regular umbrella case it was, in size and cut; then black lace took the matter in hand—lace formed into plaited rows about four inches deep. Computation stops with the sands of the sea and the leaves of the trees, and it couldn't very well begin with the number of yards of lace plaited on that dress. It was hard to believe there was so much lace in London; and when it actually gave out, yellow roses, from deep old gold to sulphur, and on to buff, finished the work by overrunning her—climbing her like a hop-vine goes up a pole—and blossoming in the most unusual places. (This was not an occasion that called for any sitting down.) By actual count thirty roses found resting-places on Sara's collar-bone. In this dress, like a person whose feet were tied, she managed to move a few inches one way and another. She must have been bound in as Cleopatra was done up in the bale of goods, and certainly she was carried out, for locomotion is not one of the arts to be practiced in the Bernhardt skirt.

The "Camille" dresses are receiving much attention in Paris. The ball costume of the fourth act is of white satin, heavily embroidered with camelias in a style of raised work much affected by this actress. Several dresses are covered with raised work, in turn crusted with seed-pearls or cut jets; and almost all her private wardrobe is plentifully bestrewn with beads and festooned with rich fringes. In fact, manufacturers of fringes may take heart; Sara will give an impetus to the trade.

Bernhardt is not a believer in white muslin. Our actresses have died in white Swiss or cambric from time immemorial; but the French woman has great faith in the moribund effect of India silk. It was really a great drawback to see Modjeska get out of bed in the last act with a stiff white muslin dress and several petticoats, and proceed to die with that dreadful gown sticking out around her, utterly devoid of a fold of sympathy or a twinkle of sentiment. Sara slides out and slinks off to the window and the looking-glass with that close-clinging cerement of silk noiselessly creeping behind her on the stage.

Well, if the Bernhardt don't take New York by storm as an actress, as a dresser she will be the sensation of the hour. It is certainly to be hoped she will prove a success. This country is lacking somewhat in places of decayed interest, but we don't want to begin the work of improvement by a ruined abbey.

It is intended to follow up this "stage fashion" column, as stage fashions will be furnished by Miss Davenport in the American Girl; by Miss Cavendish in her new play, and our lady stars generally as they appear; and to include in the list of stage fashionables the gentlemen of the theatres. The English papers have begun the business by mentioning Mr. Irving's costume on the night of his benefit when he made his speech.

The London *World* says in reference to their clothes: "The most trying costume for men is admittedly evening garb, more particularly the coat; so that a man in black clothes challenges inspection. Some men are, as it were, born to dress clothes; others look as if that garb had been not so much 'thrust' as pitchforked upon them; but our manager came on in one of the best-fitting coats I ever saw; and if I missed some of the points I attribute the loss to the excellence of the clothes." This opens the door. Lester Wallack's coats and Charles Thorne's trousers are hereafter fair game for

BEATRIX.

Burgess' "Widow."

[S. F. News-Letter.]

The Standard Theatre has been filled from floor to ceiling every evening, and on Wednesday and Saturday matinees, by delighted crowds, who cachinate copiously, even to the bursting of corset laces and the cracking of ribs, at the drolleries and quaintnesses of the "Widow Bedott," as portrayed by that very clever charactor actor, Mr. Neil Burgess. No such pronounced success has ever been made in this city, not even the great hit of Mr. Denman Thompson, which was thought something fabulous, can compare with the present season for attraction. From the moment when Mr. Burgess stepped upon the stage to this present writing he has kept fast hold on public favor, and the business, far from declining, has increased every night. A very pleasant feature of this performance is the almost mechanical perfection with which the play is acted. There is no shambling, no sticking, everything goes as smoothly as a quadrille of accomplished skaters, and the audience is free to enjoy the humor of the dialogue and the aptness of the situation without being hampered by the nervous anxiety inseparable from a confused performance, such as we too often are compelled to witness even in our first-class theatres. The success of the "Widow" warrants her continuance on the stage for a longer period than was at first intended, and therefore she will go on provoking laughter, and thereby aiding digestion and eliminating the bad humors from the system of her admirers for some time yet. Who has not seen The Widow Bedott has seen nothing.

THE WORLD'S METROPOLIS.

LONDON, August 26, 1880.

To the list of the late Miss Neilson's other achievements may now be added the mournful corollary—"died and was buried in less than a week." The latter ceremony was solemnized on Friday at Brompton Cemetery, the service being conducted by Rev. J. D. Massingham. The body was brought from Paris by the mail train the night before. The principal mourners were Mr. and Mrs. Morgan—the latter said to be a sister of the deceased actress; Admiral Carr-Glyn, Mr. Edward Compton, Lord Henry Lennox, Mr. George Lewis, Mrs. John Wood, Miss Fanny Josephs and Miss Bryan. There was a fair attendance of theatrical representatives, consisting, however, almost entirely of mediocrities, and an immense concourse of public sight-seers, who would have done more honor both to the dead lady and to decency if they had stayed away. At the conclusion of the ceremony the conduct of the mob was simply brutal. Every man of the five thousand present had apparently determined to have a good stare at all that was to be seen, and the struggle to attain a "good place" was something like that which occurred in the galleries of theatres where the popular actress was performing. Such an exhibition of vulgar curiosity—for it is nothing else—is severely to be reprehended; for while it can afford no possible gratification, it must be productive of much pain to those who regarded the deceased in an aspect not merely professional. The columns of laudatory memorials that have been printed in so many papers appear, now that the shock of the fatality has passed, to be very considerably composed of a kindly gush called up by the shock itself. It was but natural that we should think and write somewhat more than sympathetically of the victim of so sudden a mischance, and the uncomfortable insinuations that the sequence permits renders this, the more marked. The names of the persons mentioned as "officiating" (that seems the most correct word) as chief mourners are in themselves a startling commentary on the affectionate expressions so lavishly bestowed. With the exception of Mr. and Mrs. Morgan, of whom nobody ever heard before, there is not one person of the six who has any personal claims of relationship with the lady; nor one indeed for whose friendship (?) an actress would be likely to have reasonable cause for gratitude. Then those eminent brothers and sisters in art who, according to the memoirs, regarded Miss Neilson with sentiments akin to adoration, were only conspicuous by their absence, though a round dozen of them could easily be counted who cannot adduce absence *en vacation* as excuse for their non-attendance.

But these reflections are not the most unpleasant that are aroused by the event we all deplore. It is publicly stated—and the official documents attest it—that death followed an aneurism of the heart, precipitated by the imbibing of a draught of iced milk. There is also an account of the slumber into which she sank, and which developed itself into that deeper slumber, which lasts for ever. But there is great reason for regarding this peaceful picture as due in a greater degree to benevolence of intention than with regard to fact, and for bestowing at least some attention upon that other account which speaks of an agony twelve hours in duration, during which the couch on which the dying woman lay was torn to pieces in the desperation of her struggles. The rumor is by no means private which asserts that iced milk, injurious though such a beverage may be, had less do do with the affair than poison, and poison administered not by a rival nor by any other enemy than a jealous woman's own hand. It may be that rumor is in error—it is assuredly to be hoped that it is—but the very presence of the suspicion is painful in the extreme.

There is but little novelty to chronicle, and the novelty is not original, consisting as it does of an agglomeration of Irish melodramatic incident, all of it long well known, into what Mr. Hubert O'Grady designates a drama, and further entitles The Eviction. The piece, according to this title, ought to be a powerful piece of stricture or satire on the existing relations between landlord and tenant in the Green Isle—but it is not. An ordinary eviction without any of the patriotic reasons for which leaseholders now refuse to pay rent or anything else, is the incident which sets moving a plot which in its marvelous details of scheming on the part of villains, and counter scheming on the part of opposing virtue, is only equalled by the wonderful facility with which things right themselves in the last act. This piece, in which it is needless to say Mr. Hubert O'Grady plays the chief part, has been performed at the Olympic. Mrs. O'Grady plays the virtuous peasant-girl, whose beauty is the cause of all the mischief, and whose hand (with accompanying heart) is the prize that awaits the victor in the struggle of right against wrong.

Messrs. Gattis' promenade concerts are doing as well this year as in the several previous seasons. Last year Mr. Arthur Sullivan and Mr. Alfred Cellier divided the conductorial duties between them. This year the attractions offered to them from your side prevent (added to other engagements) the former from wielding the baton, while the latter appears to be domiciled with you altogether. But an efficient substitute ha been found in Mr. F. H. Cowen, who i assisted by Mr. Alfred Burnett, the very capable leader of the orchestra. The programmes every week are devoted, according to the evening, to ballads, classical, Wagnerian, and other classes of music, with one or two miscellaneous concerts. In every programme one sees at least two pieces by Mr. Cowen; but this is nothing remarkable, as artistes apparently always consider it a delicate but necessary attention to sing a song or two by the conductor, and in case they should omit this compliment, that dignitary always takes care to jot down an instrumental piece or so of his own—just for the look of the thing probably. This does not by any means apply solely to the Covent Garden Concerts.

W. C. T.

A French Translation of "The School for Scandal."

Imagine a handsome, thin, octavo volume, bound in whole red morocco, with gilt edges, and looking more like a Psalm-book from a royal chapel than a book containing a play, which it is—coming, in fact, not from a royal chapel, but, as is believed, from the library of King George the Fourth, whose name as Prince of Wales heads the list of subscribers to the book. Published in London in 1789, and patronized by many persons of quality and distinction. The Duke of York and the Duke and Duchess of Orleans are the greatest personages after the Prince—the latter appearing in the list, as may be presumed, because the translation was made by one Bunel Delille, described as an Avocat in the Parliament of Paris; for such parliaments then still existed in France, although in their last days. Then we come upon the name of Miles Peter Andrews, Esq., who was the person who saw the ghost of the wicked Lord Lyttelton. He is followed by Edmund Burke, Dr. Burney, and by Mlle La Chevaliere d'Enon, who at that time was in her feminine stage of existence. Mrs. Fitzherbert and Charles James Fox come together, and Mrs. Galabin's school at Greenwich took thirty copies. From this it may be shrewdly conjectured that M. Delille gave French lessons in this lady's academy; and was perhaps partly paid for his services by this liberal subscription to his book. But it may be hoped that the young ladies at Mrs. Galabin's did not take all their lessons in French out of "L'Ecole du Scandale," by way of variety to Telemaque, or at least that the play was duly Bowdlerized before it was placed in their hands. Mr. Hopgood's academy took a single copy, but the locality of this seminary of learning is not recorded for the benefit of posterity. A great name on the English stage has the whole of one letter of the alphabet to itself; Mrs. Jordan is the only subscriber between G and K. Could she have understood the French translation of the play which she must have been so well acquainted in the original? The blue-stocking interest seems to have been at work in favor of the book, for Mrs. Montagu of Portman Square took no less than twelve copies. Two well-known bearers of the name of Palmer appear in the list—Mr. Palmer, comptroller of the General Post-Office, and Mr. Palmer, comedian, of Drury Lane. Richard Brinsley Sheridan, Esq., M. P., is himself down for a copy, for which he probably never paid; and Mrs. Siddons condescended to patronize the enterprising foreigner who was doing what was then more common than is now the case, when French plays are more often translated into English than English plays are into French. The great banker, Mr. Thellusson, could afford to divert from the accumulation of his enormous wealth the price of one copy of "L'Ecole du Scandale;" and throughout the list is a sprinkling of English nobility, and a few names of French gentlemen, resident either in London or in France.

The School for Scandal was brought out in London in the year 1777, but was not printed by authority; a copy in manuscript found its way to M. Delille, and was translated by him with the sanction of the author. It was, however, printed in Dublin, and, as it seems, again in Paris. A previous translation into French had been made, and was brought out at Geneva without much success. The screen scene and the selling of the pictures had been introduced into a little piece called Les Deux Neveux, acted by the company of M. le Compt de Beaujolais. The play was also performed in Paris under the name of L'Homme a Sentiment.

Some of the names of the characters are changed. Sir Peter Teazle becomes Sir John Pandolphe; Maria is converted to Fanny; Mrs. Sneerwell is Lady Mordante; Snake is Serpent, and Sir Benjamin Backbite figures in the French piece as Sir Benjamin Diapre. The dialogue is well rendered, and suggests little or no remark. The burden of the drinking-song is given as:

Haut la verre! bois a Glycere;
Elle est gentille, il faut vider le verre.

By the sticking together of the gilt edges of the leaves the volume appears never to have been opened since it left the binder's hands, ninety years ago, to be placed in the Prince of Wales' library. Neither are other copies likely to be well known. Readers of *The Theatre* may perhaps find some interest in being made acquainted with this probably little-known volume, and recalling the recollections of a time when, as has already been observed, English dramas were translated into the language of our neighbors, and the reverse process was not habitually practiced.—*The Theatre.*

FROM THE OTHER SIDE.

—Barney Macauley opened his season very brilliantly in Lexington, Ky., Sept. 2.

—George Rignold opens his Fall season in Henry the Fifth at Bradford, Eng., Sept. 13.

—On the 19th of August T. G. Farron (of Baker and Farron) was made a happy father.

—The Moore & Burgess Minstrels have returned to their old quarters in London, amid an ovation.

—Mrs. Scott-Siddons has engaged Luigi Lablache to support her in her tour in America.

—Jo is to follow Drink at Sadler's Wells, after which a revival of Julius Cæsar is upon the tapis.

—Frederick Maccabe is giving his monologue, Begone Dull Care, at St. James' Hall, London.

—The Olympic will probably open its autumnal season under the management as well as lesseeship of Miss Fanny Josephs.

—William Silvo, gymnast, formerly of the Flying Silvos, died at Northampton, Eng., recently, aged 17 years.

—A new opera by Offenbach, with Miss Florence St. John as the heroine, will be the next novelty at the Strand Theatre, London.

—The Italian opera season at Her Majesty's Theatre, London, will begin Oct. 16, with La Favorita, Mme. Trebeli as the heroine.

—A new opera, by Offenbach, will be the next novelty at the Strand Theatre, Miss Florence St. John being already engaged as the heroine.

—Mr. Riviere, the composer and conductor, recently broke his leg in jumping a ditch while out with a fishing party at Sandley, Dorsetshire, Eng.

—John S. Clarke is to shortly reappear at the Haymarket Theatre, London, in Leap Year, he and Mrs. John Wood sustaining the leading parts.

—No novelties were produced at any of the London theatres during the week ending Aug. 21, the programmes at most of the houses remaining unchanged.

—Baker and Farron commenced a successful engagement at the Alexandra Opera House, Sheffield, Eng., Aug. 16, appearing in Conrad and Lizette.

—Mr. Lew Simmons, a one-time Philadelphia minstrel favorite, heads a troupe with a lenghty title that is climbing toward fame at the foot of the Rockies.

—The reconstructing of the Theatre des Celestins, at Lyons, recently destroyed by fire, has commenced, and it will probably be reopened in May next.

—The autumn season of Italian opera at Her Majesty's Theatre will begin October 16, when La Favorita will be performed, with Mme. Trebelli as the heroine.

—Jolly Nash has been very successful in his provincial starring engagements. He will commence his annual concert tour with a select company of artistes in September.

—Mr. D. H. Harkins has been turning money away in the provinces. He is supported by a London company of eighteen people, with Frank Weston in the business management.

—We notice a great scarcity of advance agents this season; but there is an exhaustless reserve of business representatives, press agents, and advance managers to select from.

—Salsbury's Troubadours began an engagement in the Theatre Royal, Bradford, Eng., Aug. 23, and were highly commended by the local press. They have introduced real water for the rainstorm at the close of The Brook, it being a novelty in England.

—Sir Julius Benedict has for some years been engaged on a life of Weber, and the work is nearly ready for publication. As the favorite pupil of the composer of Der Freischutz nobody could have a greater claim to know the inner life of that famous musician.

—The spoliator of the Schumann Monument has been discovered. He is a young man of Erfurth, studying at the Leipsic University. He excuses himself on the ground that, being an intense admirer of the maestro's works, he wished to have his image constantly before him.

—Barry Sullivan writes savagely from the Savage Club that no person has the right to sign contracts for him to appear in any country under the sun—mentioning most of them, including poor, slighted America. This month he begins his (we quote) "annual tour of the United Kingdom and Ireland, and all the principal cities of the Empire."

—Mr. Arthur Sullivan's new cantata, "The Martyr of Antioch," is just completed. It will be performed at the Leeds Festival, with Mme. Albani in the principal solo part, the other solos being given by Mme. Patey, Mr. Edward Lloyd, and Mr. F. King. From what we have heard of the music we imagine the cantata will be extremely successful.

—The Danites combination closed their London engagement at the Standard Theatre Sept. 4. This week the company rest, and then start on a provincial tour, opening in Leicester Sept. 13, for one week; thence to Liverpool 20th, for two weeks; Manchester, Oct. 4, two weeks; Glasgow, 18th, two weeks; Newcastle, Nov. 1, one week; Dublin, 8th, two weeks; Sheffield 22d, one week; Edinburgh, 29th, two weeks; and closing in Leeds Dec. 18. The company sail for this city immediately afterward.

—H. Wayne Ellis has obtained a sub-lease of the Aquarium, and intends to run it as a first-class comic operetta house. He will alter and embellish the proscenium and auditorium, putting in some handsome family private boxes. The theatrum will be closed for one week for alterations; and Mr. Ellis will open about the last week in September with a new and original comic opera in two acts (from his own pen), in which a first-class company of principal artistes only (without chorus) will appear.

—Mons. Loredan, who has played the part of the Marquis in Les Cloches de Corneville more than seven hundred times, had a narrow escape from injury by burning on the 13th inst., on the stage of the Olympic. In the second act where, by the aid of a sheet, the Marquis pretends to be a ghostly visiant, his ruffle and wig caught fire, the glass of the lantern which he carried having been broken. His danger was seen by Miss Emma Chambers and by Miss Deacon, a member of the chorus, who, with commendable presence of mind, rushed to his assistance, and prevented any serious consequences. Mons. Loredan, having to retire to get another wig, was, on his return to the stage, greeted with a round of congratulatory cheers.

DRAMA IN THE STATES.

WHAT THE PLAYER FOLKARE DOING ALL OVER THE COUNTRY.

Boston.

Museum: Sardou's drama, A Dangerous Game, is a play which commends itself at once to the public, not because of any great strength in the plot, but on account of the manner in which the story is told. The main feature of the plot is the love of a young gentleman for a married lady. The lover, visiting the house in the night time, meets the wife's sister, with whom he has flirted; and finding that he loves her instead of the wife, proposes and is accepted. As he is leaving the park, he is mistaken for a thief and is pursued. He returns to the house, where he meets the wife. The pursuers, among whom is the husband, enter; and fearing that the reputation of the wife will be compromised if he is found with her, the young man snatches her necklace and allows himself to be captured as a thief. All is made clear by the young lady, the wife's sister, who explains everything in a very ingenious way. The incident of stealing the necklace was used in The Galley Slave, but as A Dangerous Game was written years before The Galley Slave, Sardou cannot be accused of borrowing it from Bartley Campbell. Mr. Barron, as the husband, portrayed the character in a quiet, earnest manner, that left nothing to be desired. Advantage was taken of every point, and nothing could be finer than his acting in the scenes with his wife and the lover. J. S. Haworth, as the suspected lover, was very good, especially in the latter part of the play, when the manliness of the character was brought out with great prominence. Annie Clarke played the character of the wife with great strength, and in the scene where the lover is examined by the officials, was very effective. May Davenport, as the sister, looked very pretty and charmed the audience with her naturalness. Mr. Warren, as the village apothecary, who wanted to be mayor, presented a fine piece of character-acting, and with Messrs. Wilson and Nolan, two more village gossips, caused no end of merriment. Too much cannot be said in praise of the scenery and appointments—the first scene, representing the brook, with men fishing and women washing clothes, being a gem. The play itself, the artistic acting, and the beautiful scenery combined to form an admirable entertainment. It is a relief, after witnessing the so-called comedies of the present day—which are but variety entertainments in disguise—to pass an evening at the Museum, where a person is always sure of seeing artistic acting, though none of the members of the co. pretend to be stars. The names of Warren, Barron, Annie Clarke and Mrs. Vincent are always mentioned with pride by Bostonians, and George Wilson is becoming more and more of a favorite. J. S. Haworth has won many friends since he has been with us, and much is expected of him in the future. I hope Mary Shaw will this season have opportunities to appear in characters which will enable her to display her abilities. She was unfortunate last season in being called upon to enact a large number of the characters which are known as disagreeable ones; and as she is a painstaking and talented actress and a fine elocutionist, she requires but the opportunity to prove herself the artiste she undoubtedly is. A Dangerous Game will be continued until further notice.

Park: Fun on the Bristol has been but slightly altered since last produced here, and remains as pleasing an entertainment as before. I have never greatly admired entertainments of this sort, which are but vehicles for introducing variety sketches, and in which the plot, if plot it can be called, is generally very inconsistent. The new scene is very pretty and appropriate, and a great improvement upon the one used last season. John F. Sheridan easily takes first honors, displaying great versatility in his different characters, though his performance would be more artistic if less extravagant. William Courtright is very amusing, but his "Flewey-Flewy" is getting old. Kate Castleton made a very favorable impression, and with Richard Waldron was very successful in a burlesque on a scene from The Lady of Lyons. Marion Fiske is as vivacious as ever, but I think she would make a better impression if she selected some other song for her solo. The houses have been very good during the week. Fun on the Bristol will be continued one week longer, after which the Comley-Barton co. appear in their new peculiarity, Lawn-Tennis.

Gaiety: Mr. and Mrs. George S. Knight have been welcomed home by large audiences during the week. Though the comedy of Otto was never a favorite of mine, yet I always feel interested when I witness this production, but this interest is due to the clever acting of Mr. Knight. His Otto is not a caricature; it is not the fat, lager-beer drinking German that we so often see portrayed upon the stage, but is a perfect gentleman, with a pleasing dialect, such as we are liable to meet at any time. His impersonation of Otto stamps him as an artist of great merit, and places him in the front rank. Mrs. Knight seems to have improved since she last appeared here, and her voice has gained in brilliancy. The balance of the co. have little to do, and deserve no special mention. Otto remains one week longer, and will be followed by Leavitt's Mammoth Specialty co., after which some of the latest and best novelties will appear in rapid succession.

Globe: Opens this week. So much has been said in praise of the alterations and decorations that the public are anxiously waiting for the event. Manager Stetson has expended a large sum of money, and nothing has been left undone. The opening play is Bartley Campbell's My Partner, which will be produced with every attention to details and a strong cast, which comprises the following well-known names:

Joe Saunders	Louis Aldrich
Ned Singleton	O. H. Barr
Maj. Henry Clay Britt	Frank Mordaunt
Matthew Brandon	J. F. Dean
Josiah Scraggs	J. W. Hague
Sam Bowler	Walter Lennox, Jr
Willington Widgery	C. A. Sturgess
Jim Johnson	N. O Reynolds
Mary Brandon	Dora Goldthwaite
Grace Brandon	Lizzie Goode
Josie Pentland	Mrs. Louise Morse
Wing Lee	Charles T. Parsloe

Howard Athenæum: The second week was a repetition of the first in regard to the large and delighted audiences. The bill offered was a very good one, and laughter and applause were heard the entire evening. Nothing is seen or heard that can offend the most refined taste, and with a continuance of such programmes as have been offered the success of the Howard is assured. Good as the programmes of the past two weeks have been the one presented this week is, if possible, even better. John Till and his Marionettes have been re-engaged on account of their great success, and Niles and Evans, the Carrolls, Crumley and De Forrest, Lillie Western, the Moore Sisters and others will appear.

Boylston Museum: Will shortly open its doors, when a new bill will be presented.

Oakland Garden: The Chimes of Normandy, which was so successfully produced last week, will be continued. 8th, a complimentary benefit will be tendered to Manager Hicks, and on Friday the Highland Mutual Aid Society will have a benefit. If this weather continues, the Gardens will be able to attract large audiences for some time to come.

Boston Theatre: Hearts of Oak has attracted large audiences during the past week, great praise being heard from every one in speaking of the beautiful scenery. It will be continued this week, after which F. S. Chanfrau makes his annual appearance in Kit. The popularity which this play has achieved in this city is not alone due to the acting of F. S. Chanfrau, although he is a great favorite, but is owing, to a great extent, to the incomparable impersonations of the old beats by Messrs Allen and Maguinness.

Two minds with but a single thought,
Two souls that beat for rum.

Forest Garden: Will open this week for picnics, concerts, fireworks and other novelties.

Halleck's Alhambra: "Howard and Sanford's Specialty and Mammoth Comb." appear. They are advertised as the only rivals of Harrigan and Hart, every member of the co. being a star, names being withheld, probably for the purpose of surprising the public.

Items: It affords me much pleasure to announce that George T. Malcolm has been re-engaged as officer of the Globe Theatre. The gentlemanly qualities displayed by him in the discharge of his duties, and the courteous manner in which he has always attended to the wants of patrons, have made him a general favorite and won for him many friends.—Mr. Brown, author of Edgewood Folks, has returned to the city. He will shortly commence to write a new drama. Mr. Longfellow and family, Mr. T. B. Aldrich, and Bartley Campbell will occupy boxes at the opening of the Globe Theatre.—It is said that a new drama, after the order of Two Orphans, has been accepted by Manager Tompkins of the Boston Theatre. Messrs. M. B. Leavitt and J. C. Scanlon have been visiting us.—The patrons of the Globe will be pleased that Mr. William H. Bingham retains his position during the coming season.—The co. engaged to support Sam Lucas in the new drama Restored will include: D. Gilfeather, L. J. Loring, Annie F. Irish, Nina Freeth, and little Lulu Freeth. Henry F. Hall will be the business manager, E. E. Snow the advance, and H. J. Thomas leader of orchestra.—Gen. Barton manager of the California Theatre, and H. J. Sargent can be included among those who have been visiting the Hub.—Members of the Tile Club are in the city rehearsing.—Clara Morris appears at the Park Theatre on the 20th.—Notices of amateur theatricals are already appearing in the papers.—The Boston Sunday *Herald* announces that somebody interested in Hearts of Oak lost a set of false teeth while admiring the scenery. The owner will probably be allowed to obtain the article, by trying the same on in the presence of competent judges and proving ownership. The baby which makes such a hit in Hearts of Oak, without having an opportunity to display its abilities as an elocutionist, is the daughter of Mr. and Mrs. E. E. Snow of this city, and is only five months old.—A Scrap of Paper will be produced at the Museum after A Dangerous Game is withdrawn.

Baltimore.

Holliday Street Theatre (John W. Albaugh manager): Mr. Habberton's new drama, Deacon Crankett, was brought out this week with the following cast:

Deacon Crankett	Ben Maginley
Joe Thatcher	Henry Crisp
Mr. Heatherton	Harry Eytinge
Egbert Gray	Frank Roberts
Weazel	W. Henderson
Maxey	W. B. Murray
Dawson	A. W. Williams
Tom Curtis	George Dawson
Eleanor Heatherton	Marion D'Arcy
Mrs. Deacon Crankett	Annie Ware
Miss Peekin	Stella Congdon

The plot hinges on the love of two men for a New York heiress—one a young sailor and the other a New York banker, who afterward turns out to be a forger, and who ruins Mr. Heatherton and Joe Thatcher, both of whom had put money into his hands for safe-keeping. How the villain reforms, restores the money which had been lost, and how the young sailor and heiress are brought happily together, in all of which the Deacon takes a very large hand, serves to make up a very pretty drama of domestic life in New England. Ben Maginley was an excellent deacon, and displayed a fine appreciation of the part. Henry Crisp, as Joe Thatcher, and Frank Roberts, as Egbert Gray, were quite satisfactory. Mr. Eytinge's Heatherton was queer—no such capitalist as the one he made of Heatherton ever existed in New York or anywhere else. Marion D'Arcy made an acceptable Eleanor, and Annie Ware did a nice piece of character acting as Mrs. Deacon Crankett. Next week H. C. Jarrett's Cinderella.

Ford's Opera House (John T. Ford proprietor): Uncle Tom's Cabin opened on Monday night to good business, which fell off, however, toward the end of the week, owing to the intensely hot weather. There seems to be a certain class who go to see Uncle Tom's Cabin no matter how often or how badly it may be done. The cast this week is a fair one. Mr. and Mrs. G. C. Howard as St. Clair and Topsy are well known and need no comment. Cool White gave us the conventional Uncle Tom, and Charles Morell was laughable as Marks. The character of George Harris is stilted and absurd enough by itself, without its being made so by the person assuming the character—a fact which should be impressed on Charles Stetson's mind. Little Cora was very interesting as Eva, and Jennie Savage did full justice to Aunt Ophelia. The slaves were real darkies, who sang numerous melodies during the course of the play, and did what they have to do acceptably. Next week, Barlow, Wilson, Primrose & West's Minstrels.

Monumental Theatre (A. Kernan manager): The programme this week was of the best. Reynolds and Walling opened the ol o with a pretty little German sketch, Love-Letter, in which Mr. Walling took the character of a girl—he is one of the best female impersonators on the stage. Valjean showed wonderful dexterity in jugglery, and Prof. A. W. Sawyer played artistically on glass globes and goblets. Kate McDowell would sing a good deal better if she would exert herself a little more and stop giggling at the audience. The Grotesque Four were comical, by far the favorites with the galleries. Annie Ward Tiffany, in The Child-Stealer, concluded the programme. As Jane Rutherford, Miss Tiffany displayed power as an emotional actress; at the end of the prologue her portrayal of anguish at the loss of her daughter was a clever piece of acting. The support afforded Miss Tiffany by the stock co. was most excellent. George Morton as Joe Simpson shared with the star the applause, and in the second act gave a fine conception of the finished rascal. Charles Banks as Nobby Nibble, and Joseph Mason as Jonathan Poynter, took good care that the comedy element did not suffer. Lillian Travers made a favorable impression as Lady Marion Chesterson, and Ada Wernell played effectively the small comedy part entrusted to her. Next week, Fanny Louise Buckingham in Mazeppa; Charles T. Ellis and Clara Moore, vocalists and sketch artists; Sheehan and Jones, the Ash-Pox Inspectors; Melrose Sisters, refined sketch artists; Lamont Family, acrobats, and Col. Bothwick Reid, Scottish swordsman.

Front Street Theatre (Collyer & Kelly managers): The hot weather had the effect of thinning the audiences this week, and though E. T. Stetson played Kentuck well, and it was well put upon the stage, it did not draw as it deserved. Next week, Maud Forrester in Mazeppa, assisted by O. B. Collins; the original Big Four; Mlle Victoria, Queen of the Air; Col. Burk, and Ada Forrest, vocalist.

Cincinnati.

Grand Opera House (R. E. J. Miles manager): Notwithstanding the sultry weather of the past week, the Harrisons, under Mart Hanley's management, have made a decided hit in their muical comedy Photos. The cast is as follows:

ACT I.

Lottie Gywnne, seeking the emotional	Alice Harrison
Clara Harleigh, seeking a rich husband	Carrie Daniels
Milly, seeking a Dime Novel hero	Therese Wood
Marston Moore, seeking a row with those nearest and dearest to him	Louis Harrison
Belvidere Potter, seeking a responsive heart	R. E. Graham
Mr. Buchner, seeking a family group, smiling	W. H. Thompson
Mr. Sky, seeking to find out what it is all about	G. W Gaston
Brindle, seeking captive maidens,	Harry Warren

SITTERS IN ACT II.

Livia, a Roman Vestal	Alice Harrison
Josophine, a Household treasure	Alice Harrison
First Ulster	Alice Harrison
Dionysius, Emperor of Rome	Louis Harrison
Hasty, in a hurry	Louis Harrison
Strathmore Phillip, left his h's at 'ome	Louis Harrison
Marchmont Caruthers, "O, how I suffer"	Louis Harrison
Brutus, Rome's hardest hitter	R. E. Graham
Huriup, in haste	R. E. Graham
Cleopatra Calincourt, a poet's phantasy	R. E. Graham
Chinnius, a Roman warrior	Harry Warren
Danerfield Wrinkles	W. H. Thompson
Tennyson Cheek	Carrie Daniels
Vandevere Buckle	Therese Wood

Regarding the merits of the performance, Alice and Louis Harrison and R. E. Graham are too well known to require more than passing mention. Without doubt Miss Harrison ranks to-day as one of the best soubrettes on the American stage. Carrie Daniels made a favorable impression. Incidental to the piece a number of sketches, melodies and imitations are introduced. The party go from here to St. Louis, thence to Louisville. Barney Macauley opens 6th as Uncle Dan'l. In the co. supporting him J. H. Ready has replaced Beers, and Victory Creese now assumes the role of Clip, so ably filled last season by little Minnie Maddern. 13th, All the Rage.

Heuck's Opera House (Hubert Heuck proprietor; James Collins manager): Gus Williams and co. in Our German Senator close a profitable engagement, 5th. The comedy has been materially improved since presentation here last season, and the same remark is applicable to the status of the co. as in the support. C. L. Davis succeeds 6th. Both star and play have been extensively advertised, and prospects are encouraging for a heavy week's business.—Frank Mayo in Van the Virginian is underlined for 13th, to be followed by Barlow, Wilson, Primrose & West's Minstrels, 20th.

Coliseum Opera House (F. Buchman proprietor; James S. Edwards manager): As Jane Rutherford in The Child-Stealer, Jennie Carroll has established herself a warm favorite with the patrons of this house. She is not only a beautiful woman, but an admirable actress. The entire co. is a strong one, and Manager Edwards is to be commended for the wisdom of his selections. Effie Johns opens 6th, in A Terrible Test. 13th, Charles Howard and his colored Jubilee Singers in Uncle Tom's Cabin. 20th, Maude Forrester in Mazeppa. 27th, Joseph Keene in Rip Van Winkle. Business has been good since the opening.

Vine Street Opera House (Thomas E. Snelbaker manager): The weather does not appear to diminish the attendance, the house being comfortably filled at every performance. Among the new faces the coming week are: Reynolds and Walling, Davenport Bros., Hettinger and Noble, and James D. Roome in his banjo solos. Nearly all of the old favorites are retained, and in consequence the programme for the current week will be an extensive one.

Pike's Opera House (Louis Ballenberg manager): Collier's Banker's Daughter comb., with F. C. Bangs and Anna Boyle in the leading roles, will inaugurate the season. The co. played a very successful two weeks' engagement at this house last season, and the opening week will undoubtedly be successful. No announcement as yet for 20th.

Robinson's Opera House (R. E. J. Miles manager): The management has concluded to defer the opening of the exposition season to 13th. Ada Gray, supported by Charles A. Watkins' comb., will constitute the initial attraction in East Lynne. The Rial comb. will probably follow, although at present this is not a certainty.

Items: The Cincinnati Exposition opens 8th.—Manager Snelbaker's bond for the shooting of Officer Chumley has been reduced to $2,500—C. T. Atwood, in advance of Collier's Banker's Daughter comb., arrived 4th. He reports business good.—John Rickaby has discarded that "dice."—Manager L. D. Hunt and wife (Julia A. Hunt) have been in the city the past week.—Manager Miles is at present suffering from hay-fever.—The Fall term of the Cincinnati College of Music begins 20th.—John R. Pierpoint shakes the dust of Cincinnati from his feet 7th, joining the Gentleman from Nevada comb. several days earlier than anticipated.—The Spanish Students will in all probability wind up the season at the Highland House. James Pierpoint, a brother of John, will for the remainder of the season officiate as business manager.—John Collins, stage manager of the John McCullough comb., arrived in the city 3d, but left for Elmira, N. Y., same evening.—The local critics are unanimous in praising the new stock co. of the Coliseum.—Manager Snelbaker is just able to be out after a serious illness.—Therese Wood of the Photos is a sister of Alice and Louis Harrison.—Jessie Adams leaves for Denver, 6th—Barney Macauley reports a very successful season at Lexington, Ky.—The new Cerberus at the Grand is quite an improvement on the fossilized specimen on guard last season. The present incumbent is a gentleman of sense, and is already popular with representatives of the press.—That noble army of ten thousand Romans (nine thousand nine hundred and ninety-nine of whom are stationed outside the city gates) is one of the features of Photos, and must be seen to be appreciated.—Julia A. Hunt and co. commence a week's engagement 6th at Mt. Sterling, Ky., opening in Camille.—Sallie Price has returned from the East, and although in receipt of a number of offers, is as yet undecided as to her course.—Harry Vance left for Elmira 2d, to join the McCullough comb., opening in that city on the 6th.—The spectacle entitled Visions of Venice, at the Zoo, has been discontinued. During the past week the attendance was very select, too much so in fact to suit the management—hence the discontinuance.—Sunday evening is the most profitable night in the week for our theatrical managers.—C. L. Davis' lithographs are displayed with a reckless liberality that must be positively alarming to Manager Haverly.

Brooklyn.

The amusement season in this city may now be considered as fairly opened. Every house has thrown open its doors, with the exception of the Academy of Music, the Olympic, which will not be given over to amusements until November (it is now occupied as the Democratic headquarters), and Berry's, a variety establishment in the Eastern District.

During the Summer recess a greater refurbishing and brightening up in general among all our theatres has taken place this year than we recall during any previous season.

At Haverly's, the house is of so recent date, that outside of cleansing the paint and shaking the carpets nothing was found necessary to do in continuing the reputation of this place as one of the finest and most complete theatres in America.

In the Park a decided change is apparent. Col. Sinn alleges that Mr. Felix Campbell, its owner, has expended nearly $12,000 within the last two months in improving this property. Beginning in the vestibule, the walls have been colored a pearl tint, with rich frescoed borderings, and mirrors placed at intervals. In the auditorium the walls have been covered with satin and gilt paperings. On the parquette and balcony floors some fifteen mirrors of different sizes have been advantageously placed. New carpets cover the floors in every portion of the house. A new drop-curtain, representing a mountain pass in Grenada, has been painted by Harley Merry. The proscenium arch, after the style of Booth's and Wallack's, appears like burnished gold. The boxes are draped in maroon satin. The general *ensemble* is warm and cosy, and the combination of colors forcibly reminds one, upon entering, of the old Brooklyn Theatre. The ceiling, which was a fine piece of work, done at the time when Alex. Samuels rebuilt the house in 1873, has not been disturbed during the present overhauling noted above.

Over in Williamsburg, Messrs. Theall & Williams are found to have been no less enterprising in making the Novelty Theatre attractive and inviting. The walls have been brightly tinted, the style adopted being a representation of lace-work, such as may be seen at Haverly's Lyceum in New York. New carpets have been laid, the seats reupholstered, and the old drop-curtain replaced by a new one from the brush of J. B. Ayres, who has achieved at this house an enviable reputation for good work. In fact, the little Novelty has been made so beautiful as to entitle it to recognition among the best.

At Hyde & Behman's the enterprising young managers, determining to be not a whit behind their rivals, have gone to work with a vim, and made their hitherto comfortable theatre one of the most handsomely appointed vaudeville establishments anywhere to be found in our large cities. The lobbies and auditorium, including both side walls and ceilings, have been covered with a rich pattern of gold and ebony. The front of the balcony has been attractively paneled in crimson. The iron chair frames have all been repainted in white, and two large chandeliers placed on each side of the proscenium. In short, wherever change or improvement has been admissible, Messrs H. & B. have not neglected to introduce it. The above brief summary will give a slight idea of the enterprise that has been manifested by our various managers, as a result of last season's generally successful and profitable business.

Haverly's: The Galley Slave, with the following assignment of parts, drew a succession of fair-sized audiences during last week: Sidney Norcott, Frank Evans; Baron Le Bois, J. J. Sullivan; Franklin Fitts; Thomas H. Burns; Oliver Oliphant, C. H. McManus; Wellesley Napier, C. B. Waite; Carot, C. Webster; Sentinel, J. M. Buell, Cicely Blaine, Gussie DeForest; Francesca Brabant, Signora Majeroni; Psyche Gay, Nellie Barbour; Mrs. Phoebe Gay, Mrs. Clara Stonehall; Nichette, Eva Clayton; Little Dolores, Miss Daisy. The cast and enactment, taken in its entirety, was far from being equal to the rendition of this drama as given on this stage last Fall. No special display of scenery was made, the several acts being mounted with stock sets. This week, Oliver Doud Byron in Across the Continent.

Park: Leavitt's Vaudeville Specialty troupe played a moderately profitable engagement here for the week ending September 4. The programme presented Charles and Ella Jerome in a sketch called Comedy; Minnie Kent, skipping-rope jig; Max and Will Morello, gymnastic brother act; Moore and Lessenger as the German Shoemakers; Nellie Larkelle and Sam Holdsworth in operatic act, The Ring and the Keeper; Louise Linden, saxophone solo; The American Four (Pettingill, Gale, Dailey and Hoey) song and-dance; Lizzie Dailey, Irish reel; Wood and Beasley, musical moke act; Donnelly and Drew, Irish specialties, the Garettas (Eugenia, Edward, and Young Apollo); the whole concluding with an afterpiece, All a Mistake, the title of which seemed suggestive. The entertainment proffered by the above organization, partakes rather more of quantity than quality. This week, Minnie Palmer and co. in The Boarding School.

Novelty: Barlow, Wilson, Primrose and West's Minstrels inaugurated the third season of Messrs. Theall & Williams' management at this house, on Monday, August 30. Considering the pronounced return of almost unbearable Summer heat, both managements had but little cause for complaint concerning the patronage. This Minstrel co. in addition to the four managers, all of whom lend their services upon the stage, numbers among its performers, Cal Wagner, Billy West, Eddie Fox, Sam Price, Dr. A. B. Kennedy, Fields and Hanson; besides thirty other people, outside of the business staff. Their performance compares favorably with any of their most ambitious rivals. This week, Frank Frayne as Si Slocum,

Hyde & Behman's: The act, a Lover in Distress, followed by McIntyre and Heath in song-and dance; Guy Linton and Lucy Adams in specialties; Niles and Evans in Repartee; Georgie Kaine, serio-comic; Sanford and Wilson in Nick-Nax; with a fine cornet solo by Thomas Short, supplemented by a local comedy, Country Boarders, comprised the features to be seen here last week. The Boarders introduced all the old favorites of the regular stock, namely, Hugh Fay, Billy Barry and Jennie Satterlee, by which three the "gods" here all swear.

Items: The recent European tour of Charlie Evans was not evidenced by any introduction of fresh jokes in his act with his partner Niles, at Hyde & Behman's last week.—The Academy of Music is being thoroughly overhauled. New scenery, traps, and a new curtain are said to be already noticeable upon its stage.—The Brooklyn manager who during the summer endeavored to get his brother managers to co-operate with him in refusing the extension of all courtesies to representatives of every dramatic and musical paper, outside of the editor-in-chief, has thought better of the matter, and abandoned his attempt to undo an old-established custom.

Chicago.

Haverly's (J. H. Haverly manager): The Danicheffs, by Palmer's Union Square co., has done an immense business here this week, which was well deserved. A very enjoyable entertainment free from serious flaws was given. All the characters were so well assumed that it would be difficult to mention one or even several more deserving of credit than the others. It was a remarkably even performance throughout, and such as no other stock company that I know of could even approach in merit. The engagement of this comb. has been very successful so far, and it promises to be so until the end. 6th, Led Astray, with Chas. R. Thorne, Jr., Owen Fawcett, Miss Ellie Wilton, Miss Maud Harrison and others in the cast.

Grand Opera House (J. A. Hamlin manager): This elegant theatre will be opened 6th with Hoey & Hardie Comb. in the Child of State. The scenery for the piece has been newly painted by George W. Dayton, the regular scenic artist at this theatre. New costumes have been provided by A. R. Van Horne. This place of amusement will be thoroughly ventilated by the means of fans. Ample exits have been provided, and it will probably not be excelled by any theatre East or West in the magnificence of its decorations. Patent folding seats have been put in, and nothing has been left undone which would add to the comfort of the patrons of the house. Mr. Will J. Davis, Haverly's ex-lieutenant, is working with a will, and is an able assistant to Mr. Hamlin in carrying out all the plans for the convenience and amusement of the public. 18th, Nat Goodwin in Hobbies.

Hooley's (R. M. Hooley manager): Miles' Juvenile Opera co. have pleased crowds of little ones and a great many others with their charming operatic representations. There are some surprisingly excellent voices in this organization, and the chorus is well trained and effective. This co. is a consolidation of Haverly's Juvenile co., the New York Juvenile Comedy co. and Miles' Juvenile Pinafore co., and I understand is the only juvenile opera co. now on the road. Among its members are Misses Fannie Cohen, Fannie Tilton, Ella Emaluel, Fannie Brough, Maggie Baxter, Fannie Crambert, May Bergen, Katie Barrs, Josie Gamble, Ella Maddox, Masters Arthur Dunn, Ike Lasher, C. N. Fox and others. Charles McGeachy, late of Haverly's Juveniles, is business manager of the troupe, and Carlo Torriani, musical director. Their repertoire here was The Little Duke, Pinafore and The Bells of Corneville, all of which operas they interpreted in an agreeable manner. 6th, Maggie Mitchell for two weeks. 21st, Robson and Crane.

McVicker's (J. H. McVicker manager): Hill's All the Rage co. completed their four weeks' engagement, to decreasing business. There is no question but that All the Rage is an excellent farcical comedy, replete with mirth-provoking situations, and it should make a great success if presented to the public in a proper manner. 6th, Denman Thompson as Joshua Whitcomb, for a four weeks' engagement.

Olympic (Z. W. Sprague manager): Thielman's Burlesque and Comedy co. have appeared during the week in a rather trashy play in five acts, translated from the German, entitled A Lucky Hit; or, From Poverty to Wealth. 6th, Tony Pastor's Double co; 13th, Buffalo Bill in a new piece.

Academy of Music (William Emmett manager): The date of reopening is formally announced now as 13th. A first-class stock co. has been engaged, with George F. Learock as leading man. A good variety olio will precede the drama at each performance. Nick Norton will continue his connection with the house.

Items: Will C. Cowper supports Mattie Vickers and Charles S. Rogers for a week in the country towns around Chicago. Mr. Cowper is a very capable light comedian.—The Halsted Street Opera House has secured Randolph Murray, that bright particular star, as its attraction next week. The managers of this place have offered Mr. Murray such extravagant terms as to induce him to forego his mythical New York engagement, during which he was to astonish the citizens of the metropolis with the brilliancy of his talent. New Yorkers will never know what they have gained by the extravagance of the managers of this ten-cent temple of the drama.—An organization styled the Louise Farrand Pleiades, of which Louise Farrand, Marie L. Ludquest, Frederick Carlton, Lora E. Williams, Jessie Peppiere and Henry Bartlett are members, opens in Valparaiso, Ind., 14th. The manager of co. is Frank C. Cooper, and Fred H. Day and Edward Thorne are the advance agent and treasurer of the troupe respectively. It is stated that the co. has an opera entitled Ices under consideration, with a probability of acceptance. The composition is the work of two local composers.—W. M. Dell, lately an attache of Cambridge's dramatic agency, appears at Halsted Street Opera House.—The Black Diamonds, with J. H. Hurley and Alfred Johnson as the bright particular stars, will be seen at the National Theatre during the coming week.—The Huntley party are reported to have stated they took in $380 at one performance in Hopkinsville, Ky., last Thursday evening. I wouldn't advise any one to stake much on

the truth of this statement. Perhaps there was a cipher too much in the figures, and then that would make quite a difference and be nearer the bounds of probability.—Bliss Whittaker's benefit takes place 5th. It is to be hoped that his many friends will go in force and give such a substantial token of their regards that he will remember it for all time to come. Among the volunteers for the occasion are Charles R. Thorne, Jr., Miss Millie Denin, Edward Barrett, Miss Lou Fuller, Miss Maggie Gould, Master Dunn, Lou W. Raymond, Lillie Hamilton, Mark Hughes, Joseph Simore, Mlle. Eugenie, the Hamilton sisters, the Three Ronaldos and others.—Mr. G. W. Stevenson of Jackson, Mich., where he manages the Jackson Opera House, is here making contracts with desirable people.—D. Dalziel, manager of Dalziel-Lingard Burlesque co. left for New York this week on business connected with his new burlesque co. It is reported that new attractions have been secured by him which materially add to the strength of his already powerful organization. His season will commence 20th at Olympic Theatre, at which house he will play two weeks.—J. N. Russell, business manager of Child of State comb., is here looking out for the interests of his co. He is a very courteous gentleman, and Messrs. Hoey & Hardie are well represented by him. —Tony Denier took in $600 at Joliet 30th August. He presented for the first time his reconstructed version of Humpty Dumpty.—N. S. Wood, the boy actor, is here, and before long will appear at one of our theatres in his specialty, The Boy Detective. He came here direct from New York City.—Harry Phillips, Thomas W. Keene's business manager, announces that he fears no competition in tragedy, and that his principal will not suffer by comparison with either John McCullough or Lawrence Barrett during week of Oct. 4, when these gentlemen will appear in similar line of characters to those taken by Mr. Keene at other theatres here. In addition to McCullough, Barrett and Keene, Mary Anderson is announced to appear the same week in Shakespearean tragedy. Surely Chicago will get enough of this class of legitimate plays to satisfy the most ambitious in that direction.

Philadelphia.

Arch (Mrs. John Drew lessee; Charles A. Mendum manager): This house has received a new stock of scenery, has been newly upholstered, and the interior now presents a fresh appearance. The opening took place on the 6th, the attraction being Ada Cavendish as Mercy Merrick, with George C. Boniface as her leading support; but the house was only a little more than half filled. When Miss Cavendish appeared in this city about eighteen months ago, she was unfortunate. She failed to make a good impression, and was taken ill during her engagement, which I think was abruptly brought to a close. She has had the pluck to make another trial, and this time has scored a success. In the prologue, her acting was somewhat disappointing, and in Act I. she still gave no marked indication of the reserve force in store. True, there was a recall when the curtain fell; but the scene was as much Grace Rosebery's as Mercy's, and Mr. Boniface led out both Miss Cavendish and Miss Sara Stevens. In Act II. Miss Cavendish began to show her strength, and ere its close her triumph was assured. When the curtain fell, the applause was spontaneous and enthusiastic, and she was called out to bow her acknowledgement of the warm testimonial to her genius. What she had won was retained during the last act, and it is fair to state that her triumph was decided and deserved. As Grace Rosebery, Sara Stevens was strong and good. George Boniface was manly and graceful as Julian Gray, and J. H. Miller was very acceptable as Horace. 13th, Jefferson as Bob Acres.

Park (George K. Goodwin manager): Flirtations did not attract large audiences last week, but the business was tolerably fair considering the very hot weather and the rather weak play. On last Monday night Leavitt's Vaudeville co. made their appearance. The lower portion of the house was pretty well filled, while the gallery gods battled for standing-room. It is a good variety show; in fact in many of its features first class of its kind. The audience seemed to think it first class in all respects, and every specialty had to be given twice. Some of the best features were the Jeromes, in their protean sketch, Holdsworth and Nellie Larkelle in their operatic selection, and the Garettas in their feats of equilibrium; but what took the house most were the Great American Four-of-a-kind, Pettengill, Gale, Daily and Hoey. Everybody in general screamed with delight, and the gods in particular yelled until they became hoarse. 13th, Minnie Palmer's comb.

Walnut (George K. Goodwin manager): Rice's Surprise Party in Revels drew crowded houses all last week, although the mercury in the thermometer touched the nineties. Topsy Venn is all that the most glowing fancy could paint her. As Bon Ton George she is simply bewitching. Her acting is well nigh perfection in its way; her singing is fairly good, but in this she is somewhat overshadowed by the magnificient voice of Marion Singer, who is a singer indeed. Miss Venn is the personification of grace; her poses are artistic pictures, and as to her dancing, I cannot describe it; "but, oh! she dances such a way, no sun upon an Easter day is half so fair a sight." In observing her graceful movements, and her wonderful dancing, the looker-on in Vienna (I mean in Philadelphia) forgets that he is in the hottest city in the United States, forgets that as with Riderhood, the perspiration pours from his brow like rain; forgets everything but the splendid creature who entrances his senses and enchains his admiration. In short Topsy Venn is a success with all that the word implies. John Gourlay makes a very good Calhat, but is badly distanced by Willie Edouin. John A. Mackay as Scarbrand looks like a combination of Billy Florence in The Irish Emigrant and Harry Hunter in The Corsair. He is funny, but not as funny as Billy, Harry or Harrison. Victoria Reynolds and Venie Bennet are pleasing additions; the balance of the co. are well known. The final scene is as handsome in stage setting and gorgeous costumes as any I have witnessed, except the last scene in The Black Crook as originally produced at Niblo's. Revels again this week, and on Friday and Saturday, Horrors. 13th, Agnes Robertson, supported by Charles Wheatleigh, Henry Dalton, Luke Martin, Dan Leeson, Florence May Noble, Susie Singer and Mrs. Leeson. Jessie Brown on the opening night; Arrah-na-Pogue, Jeannie Deans and Colleen Bawn in the repertoire.

Chestnut (Charles S. Morley lessee; William H. Daly manager): Mitchell's Pleasure Party gave Our Gablins to very large audiences throughout the week, and the same good fortune is doubtless in store for them this week. 13th, Clara Morris in Article 47, to be followed later in the week by Alixe. The coming of Miss Morris is awaited with eager anticipations, and there are many people here who think that even after they shall have seen Bernhardt, Clara Morris will still retain her reputation as the greatest living actress. The Chestnut will be jammed during the engagement.

Wood's Museum (George Wood manager): Whilst all the other theatres were given up last week to burlesque business, Mr. George Wood stood bravely by the legitimate, and was rewarded by large and delighted audiences. Our Boys were good boys and excellent go-as-you-please pedestrians, who will run again this week. The comedy was finely given. Harry Wilson as Middlewick, Jay Hunt as Talbot and Charles D. Herman as Charles Middlewick, left nothing to be desired in the handling of their roles. Helen Ottolengui as Violet, and Mamie Wallace as Mary, made decided hits, and in the scene where the "human bonnet" is discovered were applauded to the echo. As the aristocratic heiress, Miss Ottolengui wore very elegant costumes, a white satin gown worn in Act II. being particularly handsome and becoming. Esther Williams as Belinda acted admirably. It was her best performance this season. The Isle of St. Tropez at the matinees this week. 13th, Lillie Hinton will make her reappearance as Camille.

National Theatre (T. T. Kelly, manager): Pat Rooney this week; but I have not yet seen Pat. This may be as good a place as any, to say to the readers of THE MIRROR that as I am obliged to mail my letters every Monday night the best that I can do is to give special attention to one performance, merely glancing at the others, but visiting all during the week and noticing them in next MIRROR. Sometime this week, it I do not burn up with heat, I shall exclaim with Hamlet, "Now might I do it, Pat," and go to see Pat Rooney. 13th, Dominick Murray in the wake of Pat.

Items: The egg business has been settled. Welsh, who thought it a rare bit of fun to bombard Georgie Parker with eggs, has compromised the matter by paying Georgie $500 for the eggs and the Welsh rarebit together. He always considered Georgie a dear little creature, and now he is sure of it. He also sent her a letter of apology, which she has accepted for five hundred dollar-ous reasons. —THE MIRROR did not arrive here till Friday, and some people were wild with disappointment; Atkins Lawrence in particular, who is still here, *does* like to see himself in THE MIRROR.—The Great London Circus has paper on the walls everywhere, announcing its coming on the 13th.—The Carncross Minstrels opened 6th at the Eleventh Street Opera House with a good and strong troupe.

San Francisco.

Sept. 1.—Baldwin's: The regular stock co. is playing Upper Crust, to poor houses. Although the wise oracles of our local press belabored the San Francisco public unmercifully for its lack of appreciation of Upper Crust, I think the public was right in staying away. It is but a mild recapitulation of Our Boys, hashed over in so many acts.

Bush Street Theatre: The Emilie Melville opera season has temporarily come to a close, as the fair standard-bearer needed recreation. Her place has been taken by Helene Dingeon—a very good substitute. The new opera, Prince Methusalem, held the boards last week and this week, drawing fair houses. The co., with the exception of the fair Helene and little Gracie Plaisted, is rather weak. Neil Burgess is still drawing crowds.

Connecticut.

HARTFORD.

Roberts' Opera House (W. H. Roberts manager): On Tuesday evening we had Haverly's Genuine Colored Minstrels, to monster business, though the performance was not up to what we have had before from same co. The scenery for first part—the same as used at Niblo's—was fine, and the chorus of wenches (?) at the back made up a pretty picture. The olio, except the Bohee Bros., was very tame, and needs considerable fixing up. On Thursday evening, the Majestic comb. of Snelbaker & Benton put in their appearance, to good business. The performance was fair, though we must say that the double and triple acts (that is, two or three going on at once) are not a great feature. The great slide act by Little All-Right, and the tank act of Idaletta and Wallace, two of the best on the bill, being simultaneous, neither gives the satisfaction which either might if alone. It reads well on the bills, but fails to please in the house. Of the other performers, Press Eldridge, Magee and Tracey, Lou Sanford, and Nellie Parker were most notable. The opening, a travesty on Charley White's old School, was execrable, and the burlesque, Pretty-Patt, as a close was very stupid, Bob Allen having the only redeeming character. A month or two on the road will do much, however, toward weeding out the sticks and improving the whole show. This week we have George Holland's co. on Tuesday, in Our Gentlemen Friends; on Wednesday, Anthony & Ellis' Uncle Tom, with Kate Partington as Topsy, and a good co. We hope they may do good business, but——bear in mind our last Fall's prophecy about Uncle Toms. On Thursday Messrs. Thayer, Smith & Moulton bring us The Galley Slave as the opening of their season here. In view of the numerous choice attractions they promise us during the season, there is no doubt they will have a full house. Next Monday we are to have the Rentz-Santley Female Minstrels. Our townsman, E. Rosenbaum, is now their manager; and as he has hosts of friends here, they will be well patronized, irrespective of the merits of the show itself, which are by no means few.

Item: William Conway, of Healey, Conway and Saunders, and Pete Brassill, formerly of the California Minstrels, have joined the New Orleans Minstrels.

NEW HAVEN.

Grand Opera House (——Peck manager): 30th, Haverly's Colored Minstrels, to a very large house. Had the weather not been miserable it would have been packed. Every one was satisfied, and though we lost the peculiar features of the street parade, the fine scenery of the stage setting, the colored jubilee singers, and the numbers of the co. put it way ahead in the list of drawing attractions. Such men as King, McIntosh, Billy Kersands and the Bohee, Bros., with the genial Mr. Frohman as manager, make a strong team. 3d, the Mrs. Joshua Whitcomb comb., to a small audience. This we may perhaps attribute to the newness of the play, which we hardly think a success. There are many violent collisions between the extremes of the comic and the almost tragic. The co. is a good one, however. 4th, The Snelbaker & Benton Variety Consolidation afternoon and evening, to rather small houses, for which we are sorry, as they give a splendid show. They advertised so much that we thought we should not see everything promised, but by making two or three acts go on at a time, they managed to crowd it all in. In a pleasant interview with Manager Benton, we learn that his co. is now forty-four strong, two new members arriving while stopping here—Goldie Steele and Sallie St. Clair. He reports a slight accident at Meriden, Wallace in his act falling and spraining his wrist badly. Booked: 7th, Bartley Campbell's Galley Slave; 11th, Slavin & Smith comb.

New Haven Opera House (Near & Clark managers): 4th, matinee and evening, George Holland and co. in Our Gentlemen Friends, to a rather small audience. Booked: 13th, ex-Manager Coe, whom all New Haven people remember very kindly, brings Miss Kingsland for the week, with matinee on Saturday. We shall be glad to see them. 21st, Strategists. 25th, My Partner. 29th, Sol Smith Russell. Although the faces of the managers are new to the New Haven people, they are bound to please us. Mr. Near has had good success in the entire management of the Bridgeport Opera House, and Mr. Clark has just given up a good position with the great showman, Barnum, who honors Bridgeport as his headquarters, so the public are sure of fair and square treatment at this house.

Items: We interviewed Mr. Carll the 3d, and found him in his new house the busiest man you ever saw. The house is still full of workmen, and things are booming. Mr. Carll is one of the men who won't give their plans to the public until they are fully matured, but he promises us a long item in the near future.

WATERBURY.

City Hall: Sept. 1, Mrs. Joshua Whitcomb, to a fair house. Booked: 6th, George Holland's comb. in Our Gentleman Friends; 8th, Campbell's Galley Slave comb.; 10th, John A. Stevens in Unknown; 17th, Pat Rooney comb.; 22d, Amy Stone; 24th, Kate Claxton.

Items: We are happy to welcome home our local manager, Mr. E. L. Jacques. Mr. J. has recently returned from abroad, where he has been pleasure-seeking for two or three months.

MERIDEN.

Wilcox Opera House (T. H. Delavan manager): 2d, George Holland, supported by an excellent co., appeared in Our Gentlemen Friends, to a small house. Return 18th. 3d, Snelbaker & Benton's Majestics gave a good performance to a good house.

Colorado.

DENVER.

Forrester's Opera House (N. C. Forrester proprietor): The California Through Death Valley co. closed a very successful engagement in Uncle Tom's Cabin 28th. The feature is the Topsy of Emma Grant. Simmonds, Arnold & Ames' Leadville Minstrels 30th and 31st. The show and the business done surprised everybody. They give a very neat performance. Lew Simmons, Billy Arnold, Emil Ames, Sam Dearm, Charles Queen, and Keating and Flynn are the big cards. Piercy's Deception comb. opened 1st, to fair business, with a good show. The indications for the season are very encouraging; times are good and plenty of strangers in town.

Palace Theatre (Edward Chase proprietor): The Fall season opened 30th, with a strong co. of variety talent. Harry Montague remains in charge of the stage and is general manager. William Harrison, Blanche Harrison, Lydia Rosa, Louise Stetson, Etta Le Claire, Nellie Brimmer, Fannie Howland, Carrie and Sophie Duncan, John Richardson, Ida Marsh, Grace Eytinge, Thomas Leary, Perry Bros., Tony Sebastian, Nellie Hackett, Rose and Maud Howland, Foy and Thompson, Ella Davis, Della Wallace, Estelle Worthington, May Foster and Lola Mathews; Frank Holly, orchestra leader. Upside Down, another of Harry Montague's sensations, is the drawing card. Fortune smiles on this house the year round.

Items: The Wigwam Theatre has been discontinued. No patronage.—It is whispered that Cremona Park will be made into a theatre.—Johnson and Cooper, of Sunny South fame, are in town and are arranging with Messrs. Love, Thall & Co. to present the piece on the 9th, and take the road for the East.—One of the noticeable features of the minstrels was the departure from the regulation silk hat and duster in the parade, the boys being dressed in a uniform of miner's corduroy and slouch fur hats.

Delaware.

WILMINGTON.

Grand Opera House (Jesse K. Baylis manager): Mrs. G. C. Howard in Uncle Tom's Cabin, August 28, to a full house. The audience applauded constantly. Graves' Four Seasons, 30th, to fair house.

District of Columbia.

WASHINGTON.

Ford's Opera House (John T. Ford manager): Fun on the Pacific, much improved since its first production, was given Monday, Tuesday, Wednesday and Saturday evenings, and Two Orphans Thursday and Friday evenings, to very good business, considering the weather. The first three nights were rainy, and the others extremely warm. Uncle Tom's Cabin, with Mrs. G. C. Howard as Topsy, this week.

National Theatre (John W. Albaugh manager): This place has, under the supervision of our popular local manager, Mr. Sam G. Kinsley, undergone a complete overhauling. It has been repainted, frescoed and upholstered. Everything about the place is fresh and clean. The opening attraction, 6th, is Maginley's comb. in Deacon Crankett.

Theatre Comique (Jake Budd manager): George W. and W. J. Thompson in For a Life and Soldier's Trust.

Items: Ford and Denham's Masqueraders have been rehearsing here for the past two weeks. The co. is a good one, and judging from what I have heard of Pranks, their musical comedy, I think the entertainment will be good. They leave here to-night, 5th, for Harrisburg. I understand a large party of their friends will be at the depot to give them a good send-off.—The Woolwines have had a delightful family reunion. Laura is home getting ready for her concert tour with the Rive-King co., and at the same time having a good visit with her family. Miss Dolly is back from the Soldiers' Home, looking a little thin, but as pretty as ever.—Robert L. Downing, after a brief visit to his home and friends here, goes Monday night to join Mary Anderson's co. as leading heavy-man. His many friends here predict a grand success for him.—Walter L. Dennis, with Sothern last season, is at home on a visit.—Vinnie Shannon and the Shine brothers left on the 1st for Cincinnati to join Julia A. Hunt.

Georgia.

COLUMBUS.

Springer's Opera House (F. J. Springer proprietor): The week has passed without an item to report in dramatic circles. The cos. that are booked have requested secrecy as to dates, and a few combs. of merit have made application to play on shares, but their terms not being in accord with Manager Springer's financial views, their figures were rejected.

SAVANNAH.

The Big Four Minstrels, 16th and 17th. Coup's Circus, 17th and 18th. Thirty-nine good companies are booked this season.

Illinois.

BLOOMINGTON.

Grand Opera House (Tillotson & Fell managers): 1st, 2d and 3d, the New York Criterion Comedy co. to jammed houses. They rendered Freaks on the 1st and 3d, and The Serious Family on the 2d. Their success in this city is a sample of what a first-class co. may expect—a house filled to overflowing, and that with the very best of our society. Had they put in the whole week, every night standing room would have been—as it was the three nights they were here—at a premium. It would be useless to mention individual performers, as they are all too well known in their profession, each one being humanly perfect. Mr. A. G. Thomas, the manager, is one of nature's noblemen. 4th, Sprague's Georgia Minstrels No. 1, to a packed house. This co. is A No. 1, and bound to give universal satisfaction. Mr. Frank Gibson is the general business agent of the Georgias. Nick Roberts booked for 18th.

Durley Hall (Dr. George Smith manager): Florence Herbert comb. has held the house for the week commencing Aug. 30. The houses have been filled to overflowing. The low price of admission, viz.: 25 cents, and the uniformly good acting has been the prime mover in giving such immense houses. John Whitely, the manager, is a gentleman and a hard worker, and deserves his success. Florence Herbert is a fine actress, and is sure to please.

Items: The season has opened in this city very auspiciously, and will surely be a good one for standard combs. The managers of the Opera House have not spared expense to make this house comfortable, not only to theatre-goers, but to performers, and the houses they are getting show that their efforts in behalf of the public are appreciated.—William Eversole of this place has accepted a position as advance agent for the Pathfinders.—Mlle. Litta opened the season under Manager Slayton in St. Paul on the 1st.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman manager): Freaks will be given 6th, by the Criterion Comedy co.

Adelphi (W. H. Laird proprietor): Light business during past week. 30th, the McCallums, Billy and Lillie; Nellie Raymond, and Hall and Williams appear. Pedanto has been giving ceiling-walking feats since 26th. Aggie Clifton and Mons. Niblo remain.

Arena: Barnum's show 8th.

AURORA.

Opera House: Aug. 30, Hop-Scotch, to a small house. 20th, Buffalo Bill.

Indiana.

INDIANAPOLIS.

Park Theatre (J. B. & G. A. Dickson managers): Nick Roberts' Pantomine co. 9th, 10th and 11th, in Humpty Dumpty. The Hoosier capital always turns out big for Nick.

Academy of Music (Fred Felton manager): The artists of the past week were well received, and the show from beginning to end was a capital variety performance. The following appeared during week: Irwin F. Bush, Oates and Kay, Jennie Reese, McDonough and Williams, Charles Reese, Bolton and Bradford, and Edith Lyle. Miss Lyle is a serio-comic of rare attainments, possessing a rich voice and an elegant wardrobe. She was enthusiastically received. Arrivals 6th: The Phillips Bros., Gracie Sherwood, and Nina Bach.

Gilmore's Zoological Garden (W. C. Turner manager): This house is undergoing repairs, and the improvements being made, when completed, will make it one of the coziest theatres in the city. Nothwithstanding the changes now under way, the house is crowded nightly. The following people made up an acceptable programme: Hettinger and Nibbe, Viola Wray, Turner and Collins, Sheenan and Evans, and Gallager and Mack. Arrivals 6th: Cogill Bros., May Smith, Clark Hilliard Blakey and Swan, Connors and Young, and St Leon, Viola Wray remaining.

Items: Dickson's Opera House is still closed.—Barnum's show is billed for 15th. —James W. Riley, the Hoosier poet and dialect reader, is booked for an entertainment at the Opera House 14th.—Maggie Mittchell will fill date at the Park Theatre 13th.—J. B. Dickson returned from New York 5th. He has secured Salvini and Frank Mayo.

KOKOMO.

Kokomo Opera House (D. T. McNiel manager): The Townsend Family Shakespearean co. will open 15th for one week, during Fair. Jane Coombs 21st.

Frankfort Opera House (D. T. McNiel manager): Berger Family 16th. Jane Coombs 20th.

Tipton Opera House (D. T. McNiel manager): Townsend Family 20th, one week during Fair.

Arena: Batchellor & Doris' Inter-Ocean Circus came 28th to big business, afternoon and evening. Some of the features were first-class while a part of the performance was decidedly tame. Mollie Brown and the Segrist Children are deserving of mention.

Items: Manager McNiel has secured a lease of the Frankfort Opera House. Will F. Montgomery, of this city, left on the 2d to join the Celia Crisp comb.

VINCENNES.

Green's Opera House (William Green proprietor): Still unfinished; will be ready in a fortnight. E. G. Gardner of this city received contract to furnish house with 222 leather-back chairs. Nothing booked or billed, although there are a great many applications for open dates.

Arena: Barnum will be here the 20th.

Iowa.

BURLINGTON.

John Dillon, under the management of Gulick & Blaisdell, Aug. 31, in The Electric Light, to a fair house. The performance is very funny, and the audience was highly pleased throughout. 3d, Fanny May's Blondes; 4th, Hop-Scotch; 20th, All Correct Comedy comb.; 23d, Child of the State; 24th, Buffalo Bill; 30th, Gus Williams; Oct. 4, Freaks; 12th, John T. Raymond.

Items: Thanks to J. Duke Murray, the gentlemanly and courteous manager of John Dillon, for favors; also to Mr. Jake Murray, advance manager.

COUNCIL BLUFFS.

Dohany's Opera House (Bloom & Nixon managers): 3d, Harry Webber in Nip and Tuck, to a packed house. The audience were well pleased. Leadville Minstrels, 14th. Gulick & Blaisdell's attraction No. 1, 18th. Mackay-Sylvester's Dramatic co., 30th.

Items: The Opera House has been refitted with new and elegant scenery, and refurnished throughout.—THE MIRROR is now sold by DeHaven, newsdealer, Middle Broadway.

DAVENPORT.

Burtis' Opera House (Howard Burtis manager): This house was opened Sept. 1, by Sprague's Georgia Minstrels. They gave a poor and disappointing performance, but as there had been no public entertainment in the city for some time, and as the majority of the audience were present more to see the house, it passed off all right.

CEDAR RAPIDS.

Union Opera House (C. G. Greene manager): Fannie May's Female Minstrels, to a fair house, 8th. Bad performance.

Item: The new opera house now being erected at this place is steadily moving on toward completion, and will probably be completed some time in November. This house when completed will be one of the leading houses in the State.

DUBUQUE.

Opera House (G. D. Scott manager): Billy Arlington in his humorous entertainment, Life's Problem, is billed for 6th, with his favorite instrument, the banjo, assisted by "the only May Thorn," the celebrated elocutionist, reader and composer.

Kansas.

LEAVENWORTH.

New Opera House (Thomas Roscoe manager): Harry Webber's Nip and Tuck comes 15th.

Kentucky.

LOUISVILLE.

Macauley's (John T. Macauley manager): This house is announced by the management to open about Sept. 13. The attraction will be made known as soon as Mr. Macauley returns from New York. In the meantime the house is in the hands of the painters and carpenters, and will be made to look as good as new.

Opera House (William A. Warner manager): Opens 13th, with the Harrisons.

Knickerbocker (Nellis Borden manager): The intensely warm weather does not interfere with the attendance. The show given was first-class in every respect. It contained the largest number of new specialties Manager Borden has put on this Summer. Opening 6th: Crandle and Eastwood, Nellie Howard, Mabel Gray, Billy Maloney, Fernando Fleury, the Sheerans, Bob Lane, Louisa De Luisi, Gallagher and West.

Buckingham (James P. Whallen manager): The second week of this house business was only moderate. The show given was the same as last week, excepting the arrival of the Quintette Children. Nothing new announced.

Items: The Exposition is fast being put in readiness for the opening, 7th. It promises to be one of the largest and finest ever given here. Many new and attractive additions have been added.—Sells Bros.' Circus exhibited here 3d and 4th, to enormous business.—Nina Bach, who sang at the "Knick" during the past week, has a voice of remarkable power and sweetness, which is well cultivated. She is out of place in a variety theatre, and would make a valuable addition to an opera co.—Marie Prescott passed through the city this week en route to lower river towns.

LEXINGTON.

Opera House (Richard Marsh manager): Marie Prescott appeared Aug. 30 in Mother and Daughter; repeated 31st. Nancy Sykes, Sept. 1. Owing to a circus, business was bad the first night, but improved at subsequent performances. Barney Macauley also opened his season here, Sept. 2, with his ever welcome Uncle Dan'l. The play itself has been thoroughly overhauled, and several new and effective scenes added. He closed 4th, and has undoubtedly done the largest business that will be seen at this house this season. On his second night the price of admission was raised to one dollar to all parts of the house, and yet crowds were unable to obtain admission.

Arena: Aug. 30, Sells Bros.' Circus performed to immensely crowded tents.

Louisiana.

NEW ORLEANS.

At the Grand Opera House Aug. 30, the Southern Dramatic Club had its complimentary benefit. The play was Boucicault's Led Astray. Mrs. Isabel Freeman Norton, as the Countess, gave a very creditable performance. The assistance was entirely rendered by amateurs, who gave evidence of hard study, but the play was to deep for them.

Maine.

PORTLAND.

City Hall: Aug. 30, under management of Thayer, Smith & Moulton, M. B. Leavitt's Rentz-Santley Novelty co. to a fair house. This co. is the best Mr. Leavitt has ever brought here. The ballad-singing in the circle was good, and the jokes mostly new. The variety performance was all of the best. John Henshaw and May Teubroeck created much amusement—and noise—in their sketch, Deception. The Bordeaux Sisters, a new importation, gave some very pretty songs and dances. Lew Benedict gave his worst stump speech, in his very best style. The "acme of perfection," the Novelty supreme, Skiptomania, was left entirely to the imagination of the audience. The performance concluded with Lisa Webber's new burlesque, Pretty-Pretty. It is very new—in fact about the most recent production ever placed before the public. There is talent enough in the co. to produce a good burlesque in satisfactory manner, and the sooner a new afterpiece is substituted, the better will be the business of the co. 4th, Aberle's Minstrels to a large audience. The co. is a good one, and particularly strong in vocalists. On the whole, the performance was worthy of all praise. 24th and 25th, D'Oyly Carte's Pirates of Penzance, under management of Ira Stockbridge.

New Portland Theatre: This house is rapidly assuming an entirely new appearance. It will probably be ready for inspection by next week. Manager Frank Curtis announces his opening for 16th, with Ed. Marble's Tile Club.

Old Portland Theatre: Still closed, and nothing can be learned as regards its future.

Massachusetts.

GLOUCESTER.

The Rentz-Santley troupe came, to only moderate business, 2d, but gave a very enjoyable entertainment. Jac. Aberle's Mammoth Minstrel co. are handsomely billed, under the local management of Messrs. Bradstreet and writer, for 10th, and will get a packed house.

Items: A "Panorama of Ireland" is to be on exhibition 11th.—The Bohemian Glass-Blowers have been doing a fine business here during last week.—Ed Marble and his Tile Club come Oct. 1.

SPRINGFIELD.

Snelbaker & Benton's comb., 1st, to packed house. The troupe was very large, and included some good people. The entertainment was very long, lasting over three hours and a half. Anthony & Ellis' Uncle Tom's Cabin, 9th. George Holland in Our Gentlemen Friends, 10th. Rentz-Santley Novelty co., 10th.

FITCHBURG.

Aug. 31, Mme. Fry's Concert co. The co. consists of Mme. Fry and her three daughters, Mr. J. A. Sterling, Sidney Burt (humorist), and W. A. Forman, pianist and accompanist. The concert was very good. Very poor house. Sept. 28, Baird's New Orleans Minstrels.

HAVERHILL.

City Hall: Sept. 1, Kate Claxton presented Two Orphans, to a fair house. 6th, Aberle's Minstrels.

Missouri.

ST. LOUIS.

Olympic Theatre (Chas. Spalding proprietor): Sunday evening (29th ult.) this house opened season with Tony Pastor's troupe. Notwithstanding the very close and sultry evening, the crowds began to assemble about 6 o'clock, and by 7 it was evident the house would be packed before the performance commenced. Shortly after the doors were opened the theatre was filled, and some time before the curtain rose it was necessary to stop the sale of tickets. The performance was a very fine one. Bryant and Hoey in their musical act; Fannie Beane and Charles Gilday in a sketch; the French Twin Sisters in songs and dances; the St Felix Sisters in their specialties; the Kernells, Harry and John, in North of Ireland comicalities; the Four Eccentrics, Perry, Magrew, Curdy and Hughes, in their breakneck songs and dances, were the features in the first part. The performance concluded with the extravaganza, Go West on the Emigrant Train, in which Lina Tettenborn, Flora Moore and little Eva French appeared to fine advantage, together with Frank Girard and other members of the co. Business continued through the week very big, notwithstanding the fact that the thermometer was close up to the 90's. Next week the Harrisons, in their opera-burlesque of Photos, will be the attraction.

Uhrig's Cave (Chris Kunz proprietor): On Thursday evening Mr. Chris Kunz, proprietor of this most popular resort, gave a benefit to the St. Louis Light Guards. The performance was very good, and the attendance large. The weather continuing very hot (Messrs. Collins & Short having closed their season in the midst of very fine success), a supplementary season was commenced on Friday evening by the Corelli-Laurent troupe. Fatinitza is billed for three nights, Madame Angot being in preparation.

Arena: Owing to a cyclone Barnum's show met in Missouri on the 28th, it was impossible to get the canvas in shape for showing on Monday. The street parade, however, was carried out according to announcement, attracting many thousand spectators. On Tuesday afternoon the first performance was given at Nineteenth and Pine streets. The attendance was simply enormous, the huge canvases being packed to their fullest capacity. The same condition of affairs continued during the week, on some of the evenings it being necessary to retund money and to use the gentle persuasion of the huge elephant Nimrod to push the crowd from the entrance. Thousands were thus unable to see the show. The specialties in the ring, museum and menagerie it is unnecessary to allude to—they gave the most profound satisfaction. Zazel in her specialties created a great sensation. Mr. D. A. Thomas, the press agent, looked after the Faber-pushers, and made himself very popular by his courtesy and affability.

Miscellaneous: Openings announced for next Monday night: The Grand Opera House with Milton Nobles and Pope's Theatre with the Stewarts in their travestie of Rainbows; the Theatre Comique will open 13th with a dramatic attraction.—Manager John H. Norton returned home on Saturday.—John T. Raymond succeeds the Stewarts at Pope's.—The imperial photographs of Pat Short and George Heuer looked natural through the frames of the Olympic offices on the evening of the 29th.—E. E. Zimmerman, treasurer of Pope's Theatre, returned home early this week after a brief tour through the East.—Edwin Hight and R. J. Grierson have been superintending rehearsals of "Rochelle," the new star and her co., at the Apollo Theatre.—Steve Cornish and John Maguire, the dealers in cloves and coffee-beans at the Opera House, will open their establishment 4th, giving a grand lunch to their patrons.—Manager Charles Pope arrived home last week, and has been very busy arranging preliminaries for his opening. Mr. Pope says that the stars he has secured form a most attractive list, and that there will be dates left open for the production of uccessful novelties—a wise arrangement.

KANSAS CITY.

Opera House (M. H. Hudson manager): Theatricals have been very dull the past three weeks. Manager Hudson has succeeded in securing the following excellent attractions: Nobles in The Phœnix, exact date not known. During Fair week (20th) John T. Raymond will be here, followed by F. F. Mackay and Louise Sylvester in Freaks and Our Flirtations. Later, Gulick & Blaisdell's attractions. Robson and Crane come later in September. Early in October we are to have a week of English opera by the Emma Abbott co. After the opera a few nights of society drama by the Park Theatre co. of New York, and then Leavitt's Vaudeville and Specialty troupe. Mary Anderson comes in November. Next, Sol Smith Russell, Agnes Robertson, Brooklyn Park Theatre co., and George Holland's Our Gentleman Friends. Negotiations are pending with John McCullough, Denman Thompson, Mrs. Bowers, Lawrence Barrett, Haverly's Juveniles, and Frank Mayo. The outlook is excellent.

Items: The variety theatres are doing a good business, but the shows are not A1.

ST. JOSEPH.

Tootle's Opera House (C. F. Craig manager): The Naiad Queen is in preparation and will be put on for one week, commencing 6th, by Arthur C. McKnight. I predict immense business, as we shall hold our annual exposition during this week. Gulick & Blaisdell's Hop Scotch 23d; McKay and Sylvester's Comedy co. 24th and 26th; John Dillon, Oct. 1 and 2.

Apollo Theatre (Ed Howard, manager): Opens 6th with John Carroll, Jennie Carroll, Campbell Sisters, Dan White, James H. Larkin, Irene Sommers, Mullen and Mauretus, Frank Cummings, Howard and Alton, and a ballet corps of twelve.

New Ulm Garden (John J. J. Stork manager): Departures—Peter Brady and Delino Pencho to Omaha; Heffernan and Flynn to Atchison. Arrivals—Claudie Sinclair and Josie Bassett and Colburn and Clayton.

LOUISIANA.

National Hall (Max M. Michael manager): Oaker Bros. Concert co. gave one of their entertainments to a well-pleased audience Sept. 1.

Item: THE MIRROR can be found at Howden's book store.

Minnesota.

ST. PAUL.

Opera House (John X. Davidson manager): Marie Litta, now visiting friends in this city, at the earnest solicitation of many admirers, opened the season Aug. 30 in grand concert, ably supported by several of our leading vocalists. Mlle. Litta was greeted by a large and appreciative audience, and was accorded a flattering reception. Her sparkling rendition of the first number, Benedict's "Carnival of Venice," was rewarded by an enthusiastic encore. In response, she sang "The Last Rose of Summer." Her other numbers were beautifully rendered and received with great applause. The lady made a very favorable impression in St. Paul. 2d, Buffalo Bill comb. presented The Prairie Waif to a crowded house, and met with a very enthusiastic reception. The play is sensational, replete with striking situations and impressive tableaux. Mr. Cody, as Buffalo Bill, a fine specimen of manhood, fully sustained his reputation as a good shot, and was received with cheers. Lizzie Fletcher, as Onita, and Connie Thompson, as Sadie, were very acceptable. Jule Keene, as Hans, did some fine acting. The comb. would have drawn well for a week's engagement. Bookings: Mattie Vickers and C. S. Rogers' Comedy co. 6th, one week; Tony Denier's Humpty Dumpty troupe, 13th, 14th; Child of the State co., 17th, 18th; Nat Goodwin's Froliques, 22d, 23d; the Natal English Opera co., 27th, 28th.

Conley's Varieties: Opened Aug. 30 to a crowded house. The co. consists of Celia Iferd, Carrie Foster, Annie Rushton, Jennie Leslie, N. B. Shimer, G. H. Turner, Dick Harris, Charles Welsh and Tom Martin.

MINNEAPOLIS.

The Criterion opened Aug. 30, to large house, and have been playing since to good business in The Big Bonanza. The management have certainly made a great improvement on the old company. The Bob Ruggles of E. A. McDowell, and the Professor of C. B. Hawkins, are very fine. Mrs. McDowell as Eugenia made a very favorable impression, and will become a great favorite. Big Bonanza gives place to Streets of New York for 3d and 4th; Two Orphans week of 6th.

At the Academy, Litta drew a light house. Buffalo Bill 3d and 4th. Tony Denier week of 6th.

Sullivan's Mirror of Ireland will occupy Harrison's Hall week of 6th.

Theatre Comique opened 1st, to light house. Programme below medium.

Michigan.

GRAND RAPIDS.

Powers' Opera House (William H. Powers manager): This popular house, after undergoing a most thorough renovating, reopens 6th and 7th with Garry Hough's co. in Uncle Tom's Cabin and The Child-Stealer. The co. is a newly organized one and includes some first-class people. The season promises to be one of unusual brilliancy, and there is a long list of sterling attractions booked.

Smith's Opera House (W. B. Smith manager): Excellent business during the past week, and the entertainment given was first-class with few exceptions. The following is the company: Rice and Barton, song-and-dance; C. H. King, banjo soloist and vocalist; Mlle. Marcia and Ada Alb, wrestlers, and Cogill Bros., song-and-dance. The new faces for next week are: Grace Garland, Julia Walcott, Mealy and Mackey, and Lou Cole.

Items: Prof. A. Anderson leaves next week to join Goodwin's Froliques at Chicago.—Emma Abbott appears at Powers' 15th and matinee 16th.—The following is a complete list of Garry Hough's co.: Garry Hough, C. P. De Groat, W. J. Cogswell, J. B. Turner, J. Ray McCann, Irvin Walker, E. C. Freeman, Emma Leland, Lotta Townsend, May Halton and Lucilla Allen.

DETROIT.

Detroit Opera House (Joseph Brooks proprietor): Opens season 6th, with Robson and Crane in Sharps and Flats. The previous successful engagements of these twin comedians augurs well for a brilliant opening to this year's season. The plot has doubtless been written up by other correspondents of THE MIRROR, hence I will not do so. John McCullough, supported by Manager W. M. Conner's admirable co., comes next week, and will give a round of his most famous tragic roles, viz.: Richard III., Virginius, Julius Cæsar, Othello, Gladiator and Jack Cade. Of these Richard and Julius Cæsar are new to us as presented by this tragedian. Hearts of Oak is next on the list for a week.

Whitney's Grand Opera House (C. J. Whitney proprietor): Lawrence Barrett opens this favorite house 13th, in Julius Cæsar, followed in succession by Richelieu (his masterpiece), Merchant of Venice, Hamlet, Rosedale, Lady of Lyons, and Yorick's Love. The co. supporting him this season is a most excellent one, and no doubt as well drilled as the previous ones have been. Louis James, his principal support, is a favorite here. Haverly's Georgia Minstrels occupy the house the first four nights of the following week. 3d, Barney Macauley begins an engagement as Uncle Dan'l.

NILES.

Jane Coombs is booked for 25th; the Mackay-Sylvester co. for Nov. 20; Wheeler's Mastodon Theatrical co. for Dec. 20; Frank Mayo's Davy Crockett co. for Dec. 4, and Helen Potter's Pleiades in January.

KALAMAZOO.

Union Hall (J. Chase manager): This house still remains closed. Nothing booked for this month. County Fair will be held 28th, 29th, 30th, and Oct. 1.

MUSKEGON.

Opera House (Fred L. Reynolds manager): The Bergers came 1st, to a fair house for a stormy night. McDonald's Mirror of the Northwest, organized at Grand Rapids, came to grief here, their first stand, 28th. The landlord of the Hofstra House put up for their printing and hall rent, and now owns the show. The co. have departed, except Mr. Mack and his wife, who are here waiting for something to turn up.

Mason's Hall: The Custer Scouts, said to be Donald McKay's party, come 6th and 7th. J. B. Walkup in advance.

New York.

BUFFALO.

Academy of Music (Meech Bros. proprietors): Notwithstanding the weather has been oppressively hot during the last week, the Bankers Daughter comb. has drawn large and brilliant audiences, and introduced to ous theatre-goers some new faces which it will be a decided pleasure to see here again. The co. as a whole is one of the best we have ever had here, and particularly strong, inasmuch that there is not a poor representative among them. Mr. Bangs surprised and delighted his many friends and admirers in his to us new role, and the exacting part of John Strebelow could not have fallen into better hands. Signor Majeroni fitted the part of the Count DeCorojac finely. The rest of the male characters are represented by the same people as when here last season. Charles Walcot as George Washington Phipps is immensely funny. Mr. Tilton as Lawrence Westbrook, Mr. Forsberg as Mr. Babbabe, Mr. Alex Stuart as the unfortunate American artist, and Mr. Wilks as the gouty Mr. Brown, were all excellent in their several parts. The leading female character, that of Lilian, the banker's daughter, was unexceptionally rendered by Anna Boyle This young lady is a fine actress, possessing undoubted ability, and in the most trying scenes her powers shone the brightest. Mrs. Charles Walcot was as pleasing as ever, as Florence St. Vincent Brown, while Mary Bankson, and Lizzie Hudson made all there was possible of their respective parts. A word for little Edna Bankson, who so successfully played the part of Lilian's daughter. She is a particularly bright and pleasing little lady, possessing the rare ability in of a child-actress of not overdoing her part. With careful training, her natural ability will, with approaching age, place her in the first ranks of the actresses of the day. For this week we are to have Annie Pixley in M'liss. Last season Miss Pixley and her strong comb. favored us with two entertainments, and were well received. Following her for the first three nights of the next week, the "phenomenal" comedian, John Thompson, will be "on hand" again in Around the World in Eighty Minutes. Commencing 16th, for the balance of the week, we are to have Bartley Campbell's Galley Slave, and for the first three nights of the following week, the Stewart Family.

The Adelphi (Lang & Tralles' lessees and managers): The opening week was a propitious one. The audience was large and enthusiastic, and the entertainment offered first class. For this week we are to have some entirely new (to us) people. First on the list is Prof. Pillare, in his astounding feat of catching a cannon-ball shot from a large cannon Mlle. Georgia holds suspended from her jaws. To please the lovers of fun and music combined, Clark and Edwards and the Murrays will cater to them; Prof. Dewitt Cook perform juggling feats wondertul, and show his ability in club-swinging, etc. Among the ladies engaged are the Misses Blair, Malmburgh, Murray and Russell. The great contortionist, Young Athol, will show the lookers-on how to force a good-sized body through a small space, and tie himself up in eel-like shape. Peasley and Vanetta will appear in their pleasing Ethiopian specialties, and C. F. Thomas will also appear in his Irish melodies.

SYRACUSE.

Wieting Opera House (P. H. Lehnen manager): Aug. 30, Denman Thompson opened his sixth season, as Uncle Josh. Some changes have been made in the supporting co. since last season. As this was a "first-night," the performance had a slight element of newness about it, which in the case of a majority of the cast caused a slight awkwardness in stage business. This was pardonable, considering that many of them were traveling all night to reach here in time for the performance. However, the majority of the audience applauded to the echo. The house was a large one, and laughter was the order of the evening. The people supporting are are as follows: Ignacio Martenello, Eugene O. Jepson, Walter Gale, George A. Bean, (who doubles Cy Prime and Bill Johnson), Fred Peters, D. Nourse (who doubles Mr. Burroughs and Sam Foster), Julia Wilson, Isabelle Coe and Edna Weeden (who doubles Mrs. Johnson and Aunt Matilda). The new faces in the co. are Florence Roberts and Eva Rogers, and very acceptably did they fill their parts. The treasurer of the comb., Mr. J. C. Van Dusen, is also a well-known gentleman, and with Mr. J. M. Hill as manager there is little doubt but that Uncle Josh will remain a favorite with the public. John McCullough, 7th and 8th, in Virginus and Jack Cade.

Grand Opera House (P. H. Lehnen manager): Some one has already written that it is impossible to criticise minstrel performances. In the case of the majority of them this is undoubtedly the truth; criticism would be misplaced because so many of them are below zero. But in viewing the performance of Haverly's Colored Minstrels the ratio is increased in the opposite direction. A fairly large audience greeted them, and every one seemed pleased at the 40—count 'em—40 who are not compelled to use burnt-cork, but are naturally gifted with a most pleasing ebony color. Nothing for the coming week.

Items: The orchestra of the houses has improved wonderfully since Prof. C. I. Marsh assumed leadership.—Lehnen's Juvenile Fatinitza comb. open season soon.

UTICA.

Opera House (John Abercrombie manager): Haverly's Georgias came 2d, and considering the extreme heat, played to a good house, but they cut their business to pieces, the overture and first part being the only good features of the show. Uncle Tom came 4th to fair houses. The co. is fairly good but no improvement on last season. 6th, McCullough favors us by opening his season here, in Virginus. The advance sales guarantee that a good business will greet him. 13th, Mary Anderson makes her bow for the first time this season, before a Utica audience, as Pauline in The Lady of Lyons, supported by Milnes Levick and a strong co. This is the second co. to give Utica the choice for their opening night of the season. 14th, Annie Ward Tiffany, in The Child-Stealer.

Items: Phil Simmonds, the gentlemanly advance agent for Mary Anderson, is in town.—Charles F. Richards is again at his old post as treasurer or "ticket disposer" at the Opera House, as big as ever, notwithstanding the strong opposition. He is also official programmer.

ROCHESTER.

Grand Opera House (Brooks & Dickson managers): Ada Cavendish, supported by G. C. Boniface and a fine company, appeared in The New Magdalen, 30th, 31st and Sept. 1st, and Wife for Wife, 2nd, 3rd and 4th. Light business was the rule during the engagement, not from any fault of Miss Cavendish or her company, for there are very few intelligent people who fail to appreciate that she is a great and worthy actress, but it is a mistake when the price of admission is raised; and when the regular patrons of our houses of amusement are confronted with the "mighty dollar," they look elsewhere to pass an idle hour. Of Miss Cavendish, we can only speak of her actong in the highest terms. She is one of the most finished emotional actresses we have ever seen. We hope Miss Cavendish will again visit us, and by the adoption of regular prices she will then see how much our people will admire her and the efforts of her most excellent co. The lovers of the legitimate will have an opportunity of seeing John McCullough in several of his celebrated roles during the week. His repertoire comprises Virginius 9th, Othello 10th, Julius Cæsar (matinee) 11th, Richard III. evening. Annie Pixley in M'liss, 13th, 14th, 15th.

Corinthian Academy of Music (Arthur Luetchford manager): The only entertainment given the past week was by Haverly's Georgia Minstrels, who appeared to a crowded house 4th. The performance was a good one, and the audience seemed well pleased. Galley Slave 13th, three nights and matinee.

Items: The street parades of Haverly's Georgia Minstrels attract a great deal of attention. Their marching, wheeling, and fancy movements compare favorably with any of our crack military companies. Their music is also to be complimented. THE MIRROR representative finds Mr. Joseph Gobay, the resident manager of the Grand, to be a genial and courteous gentleman, and we doubt not but he will become very popular with our amusement-goers. Mr. Gobay has made several much-needed changes among the attaches of the house, which are already appreciated by the patrons.

ALBANY.

Leland Opera House (J. W. Albaugh lessee): Annie Pixley in M'liss held the boards during the past week. This play was produced here last season by the Katy Mayhew co. Miss Pixley came here a stranger, and has made an impression which will serve her well should she return. She is a charming and vivacious little lady, and is the possessor of a delightful voice, which is heard to great advantage in a number of vocal selections during the play. The support on the whole was satisfactory, although Mr. Hastings, as the schoolmaster, seemed rather overweighted. Business fair. 6th, Agnes Leonard in A Woman's Faith, for one week; 13th, Flock of Geese co.

Martin Opera House: 13th, 14th, 15th and 16th, Alice Oates.

Tweddle Hall: 17th and 18th, Pirates of Penzance; 28th, Carrie A. Turner in London Assurance.

BATAVIA.

Opera House (John Dellinger manager): The complimentary concert given by William Courtney, assisted by his pupils, on the 30th, was a rare treat. The piano solo by Mr. Greenbalgh; "Largo al Factotum," sung by J. H. Ryley, and the duet, by Miss Tyrrell and Mr. Courtney; "Ave Maria," sung by Harry Ferren, and followed by Offenbach's comic opera, The Rose of Auvergne, were the gems of an excellent programme.

Item: J. H. Ryley has accepted an engagement with the Ideal Opera co., and left 31st to join them.

JAMESTOWN.

Allen's Opera House (A. E. Allen manager): Aug. 31, Rial & Draper's Uncle Tom gave good satisfaction, to big house. Sept. 1, Hi Henry's Premium Minstrels opened to good house. They gave a first-class entertainment, showing a great improvement over their performance of last season. 2d, Charles L. Davis appeared to $450.

Arena: Forepaugh's Circus is very extensively advertised for 11th.

OSWEGO.

Academy of Music (W. B. Phelps manager): The Wilkinsons (Charles and Lillie) in Uncle Tom's Cabin 7th, followed by Mary Anderson 13th, in Love; or, The Countess and the Serf. This is the opening of Miss Anderson's season.

BINGHAMTON.

Jay Rial's Humpty Dumpty 3d, to packed house. Popular prices swelled the audience greatly.

New Jersey.

NEWARK.

Grand Opera House: Nothing booked until 14th, when Uncle Tom's Cabin will be given. George Caldwell, the manager of this house, takes out a combination on his own account 18th. He gives Rip Van Winkle, with Joe Keene as Rip. Mr. Caldwell accompanies the enterprise during the first fortnight, when they play over the Mishler (Pa.) circuit.

Waldmann's Newark Opera House: 6th and week, Addie Rogers in That Boy of Dan's, and olio.

Mulberry Street Theatre: Vic Leonzo and J. B. Brown in the sensational drama, Avenged; or, The Dog of the Sierras, and variety olio.

RAHWAY.

Gordons Opera House: A small audience greeted Mr. Scott in Hezekiah Perkins, 3d. Mr. Scott was supported by Slavin's Comedy co. Mr. Scott was very amusing, and pleased his audience.

Items: While New York was agitated over the whereabouts of J. K. Emmet, he was having a "quiet little time" all by himself out here in Rahway.—That old but good (when in the hands of the right co.) play, Uncle Tom's Cabin, is to be presented in Gordon Opera House 9th, by Giles & Potter's Comedy co. Rahway always turns out big to Uncle Tom.

TRENTON.

Taylor Opera House (John Taylor manager): 4th, Slavin's Comedy co. in Hezekiah Perkins. They gave fair performance to light house; hot weather.

New Hampshire.

MANCHESTER.

Smyth's Opera House (A. D. Stark manager): Aberle's Mammoth Minstrels 31st, to a fair house. Show good. Kate Claxton and an excellent co. gave Two Orphans 3d, to a large audience. Henderson's Dime Show returns 6th, for five nights. Snelbaker & Benton's comb. is handsomely billed for the 9th. Fun on the Bristol comes 13th.

PORTSMOUTH.

Music Hall (John O. Ayers, manager): 2d, Aberle's Minstrels, under Smith, Thayer & Moulton's management, to a fair house. Show good. 20th, the Tile Club, under same management. Messrs. S., T. & M. are to conduct nearly all the entertainments on the New England Circuit this season.

Item: The new Franklin Opera House is rapidly approaching completion. Will give a description of it next week.

CONCORD.

White's Opera House (Horatic Hobbs manager): The season opened on the 1st, Aberle's Minstrels being the attraction, under Thayer, Smith & Moulton's management. The entertainment was a very good one, and deserved better patronage; but many of our best patrons are still out of town. Geo. Edgar in the legitimate is the only attraction booked at present, besides the dates I have already given.

Nevada.

CARSON CITY.

Carson Opera House (John T. Preddy manager): Nothing at this place since my last, and nothing booked for next week. In fact, there is a stagnation in theatrical matters all over the Pacific Coast.

Arena: W. W. Cole's Circus and Menagerie, en route for California, performed here on the 25th, giving a matinee and evening performance. Receipts at both about $4,000. The street parade was the finest ever seen in Carson. The electric light worked admirably. The ring performance was first-class, but the menagerie was not as good as Forepaugh's. Frank Gardiner failed to appear in the leaping act, owing to an accident, which was a great disappointment to the audience. As an evidence that the circus draws here, it may be mentioned that one family of six persons came from a point on Walker river, a distance of ninety miles, "to see the show." Your correspondent is indebted to Mr. Cole for professional courtesies.

North Carolna.

CHARLOTTE.

Opera House (L. W. Sanders manager): The Big Four Minstrels come 8th. The following is a list of the cos. already booked: Templeton comb., Adele Belgarde, Rentz-Santley Novelty co., Nick Roberts, Ford's Comedy co., Galley Slave, Mlle. Zaretas' Opera co., Widow Bedott, T. W. Keene, Barney Macauley, M'liss comb., Pat Rooney, O. D. Byron, Pathfinders, Milton Nobles, W. T. Powell's Pirates of Penzance, Fun on the Bristol, Tony Denier, W. T. Powell and John T. Raymond.

Item: The King's Mountain Centennial Celebration comes off from the 4th to the 8th of October; and as it is quite a historical affair, a large crowd is expected to attend. Thus far no manager has secured dates for said time, and unless some do I will conclude that they are not at all anxious for successful engagements.

Ohio.

DAYTON.

Music Hall (C. D. Mead manager): This house was opened 28th, by Gus Williams. Owing to the hot weather the house was only half filled. Harry G. Richmond in Our Candidate, Sept. 1, to a fair house. The piece has been rewritten, and gave universal satisfaction. The co. is under the management of Edwin Clifford. The hall is resplendent with a new coat of paint, new matting, and, thanks to Manager Mead, it has received a thorough overhauling. The executive of the house is Charles D. Mead, manager; George Scharf, treasurer; Edward Scharf, doorkeeper; Arthur Baird and Will Heath, ushers, Henry Bandendistle, stage director.

Items: Emma Weaver, the leading lady of Harry G. Richmond's Our Candidate, is one of Dayton's young ladies who has made her mark in the profession, and she will always be able to hold it.—Adam Forepaugh's Great Circus came 30th. Just as the afternoon performance commenced a heavy rain came up and dampened the canvas as well as the audience. The performance in the evening was quite an improvement over the one in the afternoon. About 13,000 people attended both performances. We return thanks to Mr. Charles H. Day for courtesies.

CLEVELAND.

Opera House (L. G. Hanna manager): The long-looked-for opening of the regular season takes place 6th, when All the Rage will be produced. Hearts of Oak week of 13th.

Academy of Music (John A. Elsler manager): For week of 6th, Rice's Chapman Sisters Novelty Burlesque comb. is announced. Next week, the Stewart Family.

Comique (B. G. Hart manager): A good variety bill was given last week. An extra large co. is promised for the present (Fair) week.

Items: The Germania Orchestra close the Summer concert season with two grand benefit performances at Haltnorth's Sunday afternoon and evening, 5th.—Litta concert at Tabernacle, 14th.—The London Circus came 3d, but failed to attract very great crowds of people. The Baby Elephant was their best drawing card.—The Comique has recently been supplied with some new and beautiful sets of scenery.—All the Rage "ads" cover whole pages of the Sunday papers.—THE MIRROR'S circulation is steadily increasing here.

COLUMBUS.

Comstock's Opera House (Theodore Comstock proprietor; Frank Comstock business manager): A good business was done State Fair week by Nick Roberts' Humpty Dumpty comb., our country cousins considering it a great treat. Co. very fair. More specialties introduced. Cool Burgess with his loud-mouthed burlesquers pleased a certain class of people. Houses crowded in spite of warm weather. Coming: Emma Abbott English Opera co., 9th, presenting Carmen at matinee, and Bohemian Girl at night. Signor Brignoli forms part of the splendid support. Barney Macauley in A Messenger from Jarvis Section, 14th and 15th; Tony Pastor, 16th; Miles' Juvenile Opera co. in Little Duke and Chimes of Normandy, 17th, 18th; C. L. Davis, 20th, 21st.

Grand Opera House (Theodore Morris acting manager): Maggie Mitchell drew packed houses during State Fair week, and charmed equally city people and country visitors. Her repertoire for the week was Fanchon, Little Barefoot, Jane Eyre, Pearl of Savoy, Lorle. Fanchon at matinee Saturday, and Little Barefoot at night. Probably the most successful evening of the week was Wednesday, when Jane Eyre was handsomely put on, and drew an immense audience. Maggie Mitchell is the same careful, earnest, pleasing artiste as of old—no improvement, as indeed there can be none; no losing her hold on the hearts of the people, for her pathetic, natural style of acting touches the hearts of her hearers, and she continues the universal favorite.

Items: Frank Comstock opens his circuit with C. L. Davis at Piqua, 13th. Frank Mayo follows on the circuit. Mr. Comstock plays Miles' Juveniles sixteen nights, beginning at Urbana, 6th, ending at Sandusky City, 23d. They then make the enormous jump to New Orleans.—J. W. Morrissey, manager Emma Abbott troupe, was in town 1st.—Arthur Mees, teacher of theory and piano, left for Cincinnati, 13th, to accept a position in the musical college.—Nick Roberts had the misfortune to lose $48 on the 30th.—Humpty Dumpty was presented at the Asylum for the Insane, 31st, to the delight of the patients and attendants.—A row of neat globes on a post, corner State and High streets, bears the inscription, "To the Grand Opera House." George Snider, stage carpenter at the Grand, claims the idea.—F. F. Mackay and Louise Sylvester are at the Grand, 9th and 10th, in Our Flirtation.—Following combs. are announced to appear at the Grand early in the season: The Comley-Barton Lawn-Tennis co., J. B. Polk in A

(CONTINUED ON EIGHTH PAGE.)

NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ACCREDITED ORGAN OF THE THEATRICAL PROFESSION AND THE ONLY EXCLUSIVELY DRAMATIC NEWSPAPER IN AMERICA.

HARRISON GREY FISKE,
EDITOR.

Published Weekly at No. 12 Union Square, New York, by
THE MIRROR NEWSPAPER COMPANY,
PROPRIETORS.

SUBSCRIPTION:

One year.....$2.50
Six months.....$1.25

ADVERTISING.—Transient advertisements must be paid for strictly in advance; Professional Cards, $3 per quarter. Advertisements received up to 1 P. M. Wednesday. Foreign advertisements and subscriptions will be received by HENRY F. GILLIG & Co., American Exchange, 449 STRAND, LONDON, W. C.

THE MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches.

Entered at the New York Post Office as "Second Class" mail matter.

Make all checks and money-orders payable to THE NEW YORK MIRROR, 12 Union Square.

NEW YORK, SEPTEMBER 11, 1880.

Mirror Letter-List.

Anderson, Mary (2)	Holland, George
Albaugh, John W.	Hall, Harry F.
Allyne, E. T. J.	Ingraham, Prentis
Abbott, Emma	Jarrett, H. C. (2)
Burgess, Neil (2)	James, W. St. T.
Barnes, W. D. (2)	Jackson, Minnie
Barrett, Lawrence (5)	Kenyon, Lida
Belton, Lotta	Keyes, D.
Belden, Clara	Keene, Tom W.
Benitz, John J.	Knight, Geo. S.
Baker & Farron	Ketchum, Geo. F.
Bonner, Robert	Kiralfy Bros.
Belmont, Grace	Lascelles, Sara.
Brown, Sedley	Locke, E. A.
Brown, Charles P.	Levanion, Alfred
Burke, J. M.	Leonard, John J.
Brown, Tom	Lodge, F. W. (paper)
Clapham, Harry	Lotta. (2)
Conquest, George	Lawrence, Atkins
Collier, James	Lisle, Rose
Chester, Marie	Mahn, H. B.
Claxton, Kate	Mitchell, Florence
Clark, Lilian C.	McDonough, Tom B.
Cherie, Adelaide F.	Morris, Clara (pkge.)
Chanfrau, Frank	Modjeska, Mad.
Cody, William F.	Mackay, F. F. (2)
Clapham, G. T.	McCullough, John (2)
Chapman, Frank	Murphy, Joseph
Cavendish, Ada (2)	Mitchell, Maggie (4)
Clarke, Harry	McKay, Andy
Campbell, Bartley	McDonough, J. E. (2)
Connor, Capt.	Montgomery, Mr.
Crouse, C. J. (2)	Mordaunt, Miss M.
Church, Edw. A.	Morton, Charles
Denier, Tony	Neilson, Adelaide.
Davenport, Fanny (2)	Nelson, W. B.
Duncan (2)	Norcross, L., Jr., (2)
De Forest, Gussie	Night, Geo.
De Castro, M.	Nobles, Milton
De Estee, Helen	Pixley, Annie (2)
Dobson, Frank	Polk, J. B.
Dunn, Julia E.	Palmer, Minnie (2)
Duncan & Cassidy	Prescott, Marie.
Du Breul, A. F.	Potter, Helen
Dracy, H.	Price, Lizzie
Edouin, Willie	Price, Edwin (2)
Emmet, J. K. (2)	Pratt, Charles
Eytinge, Pearl (2)	Robinson, Fred.
Fox, Annie	Roche, Frank
Fiske, Mose W.	Rigby, James
Frohman, Gus	Roberts, Richard E.
Fowler, W. W.	Rogers, John H.
Fitch, Florence	Rice, E. E. (2)
Fitzgerald, Alex.	Rickaby, John
Florence, W. J.	Russell, Sol. Smith
Fuller, George F.	Rogers, Charles
Farrell, Minnie	Roberts, Nick.
Frayne, Frank	Strakosch & Hess
Furbish, Charles E.	Smith, John P.
Gosche, Jacob,	Snyder, G. S.
Granger, Maude	Sargent, Harry (pkge)
Gilbert & Sullivan	Slavin, Mr.
Garthwaite, Fannie	Scott, Lester F,
Gayler, Frank C. (2)	Sothern, E. A. (2)
Germon, J. D.	Saville, J.
Grau & Wolfsohn	Stewart, Richard
Griffin, Hamilton.	Shandley, Lillie G.
Gillette, Will,	St. Felix Sisters.
Hill, J. M.	Smith, Geo. L,
Herrmann, The Great	Temple, Louise (3)
Howard, Lou	Thomas, A. S.
Hearne, James	Ulmer, G. T. (2)
Harrison, Alice	Warde, Fred B.
Hazelton, J. H.	Weber, Sophie
Hall, Clinton.	Warner, J. Franklin
Hofele, F. W. (2)	Wall, Harry.
Harris, Linn	Warner, John (2)
Hickey, S. M.	Zimmerman, Ed.
Hickey, J. M.	

Wallack's Theatre.

THE GRIM GOBLIN. THE GRIM GOBLIN.
LAST WEEK
of the
CONQUEST PANTOMIME AND BURLESQUE CO.
and of
THE GRIM GOBLIN
THE GRIM GOBLIN
with
GEORGE CONQUEST, Jr.,
As HIC-HAC-HOC, the Grim Goblin; PRINCE PIGMY, the Dwarf; NIX, the Demon Head, and the VAMPIRE BAT.

All of the special features will be given, including the great European Sensation,
Mlle. ETHERIA, THE FLYING FAIRY.

Abbey's New Park Theatre.

(The handsomest theatre in the metropolis.)

HENRY E. ABBEY..... .....Lessee and Manager.

THIRD WEEK. THIRD WEEK.
EDGEWOOD FOLKS.
SOL SMITH RUSSELL as TOM DILLOWAY.
"Oh, Tom, Tell Them to Stop."
"Rhein Wein Sharlie."
"I'm Getting a Big Boy Now."
"The Stupid Schoolboy."
"The Shivery Shakery Man."
"The Amateur Comic Singer."
"The Tramp."
"They Locked Me In."
"Hulda's Recital."
"The Counterfeit Deacon."
GENERAL ADMISSION.....FIFTY CENTS.
Box Office open from 8 a.m to 10 p.m.

Haverly's Fifth Avenue Theatre,

Broadway and 28th St.

J. H. HAVERLY..... Proprietor and Manager

x—— ——x
The
TOURISTS
in a
PULLMAN
Palace
C A R.
x—— ——x

Matinees Wednesday and Saturday at 2.
September 20, FANNY DAVENPORT.

Theatre Comique, 514 Broadway.

HARRIGAN & HART.....Proprietors
JOHN E. CANNON.....Manager
Every evening and Wednesday and Saturday matinees, Edward Harrigan's new play,
THE MULLIGAN GUARD PICNIC.

Madison Square Theatre.

STEELE MACKAYE.....Manager
DANIEL FROHMAN .....Business Manager

x—— ——x
EIGHTH MONTH
OF
HAZEL KIRKE.
x—— ——x

TWO HUNDRED AND TWENTIETH PERFORMANCE.

Haverly's Niblo's Garden Theatre.

J. H. HAVERLY.....Proprietor and Manager.
E. G. GILMORE.....Associate Manager.
Every Wednesday and Saturday Matinees.
Kiralfy Brothers' grand Combination in
AROUND THE WORLD IN EIGHTY DAYS.
Unequalled cast of metropolitan favorites.
Five Grand Ballets, led by Mlles. De Rosa and Cornalva, assisted by Mons. Arnold
Kiralfy and 200 Coryphees.

Haverly's Fourteenth St. Theatre.

Corner of 14th Street and 6th Avenue.

J. H. HAVERLY.....Proprietor and Manager.
Monday Evening August 30.
First appearance in New York,
of
RICE'S
New Extravaganza
Combination.
in
NEW EVANGELINE.
MONDAY, SEPT. 13,
First appearance in America of
LEAVITTS'
Grand English Opera Burlesque Company.
Matinees Wednesday and Saturday at 2 P. M.

Union Square Theatre.

A Crowning Success.
Third week of
Mr. A. C. Gunter's
Original Drama,
in four acts,
Two Nights in Rome.
Two Nights in Rome.
Every Evening
and
Saturday Matinee.

San Francisco Minstrels.

Opera House, Broadway and 29th st.
Electrical Success.
House Crowded with the Elite of the City.
The Best Minstrel Entertainment ever given in this city.
The Madrigal Singers and Boy Choristers.
BIRCH, BACKUS, THATCHER.
Mullaley's Enlarged Orchestra and the eight Great Comedians.

The New York Mirror has the Largest Dramatic Circulation in America.

THE NEW YORK MIRROR *is on sale every Thursday noon at all the news stands in this city, and in out-of-town places as soon thereafter as can be reached by mail and express.*

NOTICE.

Advertisers and others are cautioned against transacting business of any description relating to the NEW YORK MIRROR with

GEORGE W. HAMERSLY,
ERNEST HARVIER,
or
OSCAR DRYER,

as they are in no way connected with this paper.

THE MIRROR'S CIRCULATION.

THE AMERICAN NEWS COMPANY, NEW YORK.
MANAGER'S OFFICE, Aug. 20, 1880.

MR. H. G. FISKE, 12 Union Square:

DEAR SIR: On investigation I find that the cause of complaint from the readers of your paper, that they cannot secure it from the dealers at the usual time, is owing to the fact that you do not go to press early enough to supply us with all that we require to send by first trains on the day of its publication; or else your facilities for printing are not sufficient for the demand.

Please bear in mind that at this season of the year we are paying you nearly twice the amount of money for the sales of your paper that we were paying you in October and November of last year, and hence we require nearly twice as many copies to supply the demand.

If it continues to increase in the same ratio it be necessary for you to make arrangeme to give us our entire supply early on the morning of publication, in order to satisfy the trade; and this is the only thing that can be done to prevent the complaints from dealers and the public that your paper cannot be had on day of issue. Respectfully yours,

PATRICK FARRELLY, Manager.

The Secret of Summer Success.

Before the sultry Summer—of which the past few days have been most unpleasant reminders—quite slips away and is forgotten in the cool delights of Autumn, let us recall to the memory of our managers a subject over which they will do well to ponder gravely so as to be prepared to take advantage of their reflections next year. The exceptional success of the Madison Square Theatre during the heated term has attracted even more attention abroad than in this country, where we have learned not to be surprised at anything. Paris is beginning to clamor for Summer theatres, and the French papers advise the managers to come to this country and learn how to make their audiences comfortable, no matter what may be the state of the weather. For Parisians, who have long agreed that there can be no good thing out of France, to talk in this fashion is remarkable. A Summer theatre in Vienna, upon somewhat of the same system as the Madison Square, is already projected, and one of the gentlemen interested has already started for New York to consult with Mr. Steele Mackaye upon the plans for the new house. The new Savoy Theatre at London, which Mr. D'Oyly Carte is just beginning to build, will derive several improvements from the same model, and it is hardly probable that so shrewd a manager as Mr. Michael Gunn, who is about to build a new theatre at Dublin, and is connected with the Savoy, will fail to carry away with him the authorized models of Mackaye's elevator stage. Thus, before any of our own managers have moved in the matter, the representatives of four leading cities abroad have been impressed with the revolution in theatricals which the little Madison Square will originate, and have taken steps, in advance of the go-ahead Americans, to utilize those inventions of Mr. Mackaye which have stood the test of practical use and steady popularity during what used to be considered the worst weeks of the year for our theatres, and are still the worst weeks in London and the Continental capitals.

We have been permitted to inspect the official figures of the receipts of the Madison Square, and they show, in round numbers, an average business of over four thousand dollars a week for the Summer season, and a clear profit of over twenty thousand dollars during the weeks that our other theatres remained closed on account of the warm weather. Last week the receipts were over five thousand dollars, in spite of one of the most intolerably hot Saturdays from which New York has ever suffered—and every manager can answer for himself whether that is not extraordinary business when he compares it with his own returns. The entire capacity of the house, at ordinary prices, is only a little over one thousand dollars, so that we are justified in calling the Madison Square a little theatre. We are also justified in calculating that, if Mr. Mackaye had been able to carry out his experiment upon a larger scale, his receipts during the Summer would have been proportionately larger. The play and the company that interpret it are both exceptionally good, of course; but no other manager will argue that Hazel Kirke is a better play or the Madison Square company a better troupe than he could have presented during the Summer months had he believed that any play or any company would draw in New York at that time. We make our compliments to the playwright and to the company, therefore, and dismiss them from the discussion. Still, no manager would be likely to be convinced by an argument which began by claiming superiority in these respects for any other theatre. The magic which Mr. Steele Mackaye has used to attract the public to his little house during the heated term, is the simple scientific magic of a new and improved method of perfect ventilation and the science of cooling the theatre by passing all the air with which it is supplied over blocks of ice. When people refused to go into other theatres on account of the heat, they crowded into the Madison Square on account of the artificial coolness they found there. At first, the elevator stage may have attracted them out of curiosity; but Mr. Mackaye does not now make a show of his elevator stage. He uses it practically to gain time in the performance, so that his play may begin half an hour later than those at the other theatres; but the only magical change of scene is that from the first to the second act, and crowds would not go every evening to see that alone.

If, then, aside from the play, the company and the elevator stage, the secret of Summer success is to be found in perfect ventilation and artificial coolness, how many of our managers will be willing to allow twenty thousand dollars profits to slip through their hands by closing their houses next Summer? With almost a year before them during which to calculate, consult inventors, inspect plans and design alterations, how many of them will be prepared, next June, to strike out a new path for themselves or to follow in the path which Mr. Mackaye has opened to the profession? We need not rehearse the benefits that will accrue to the actors from having engagements and employment all the year round. Such considerations will at once occur to all professionals. At present, however, we are addressing the managers upon a plain matter of business, and we show them a clean profit of over twenty thousand dollars to enforce our suggestions. Foreign managers have already seen the force of the previous remarks of THE MIRROR upon this subject, and why should American managers be satisfied to halt behind the foreign contemporaries whom they have so frequently eclipsed at every other point? We do not know whether the inventions that have made the Madison Square so exceptionally popular are the exclusive property of that theatre, or whether Mr. Mackaye is at liberty to extend them to all applicants. That is a matter which those interested must ascertain for themselves. Neither do we specially recommend the Mackaye inventions if something even better can be obtained. What we insist upon is, that, with managers so enterprising as ours and with inventors so clever and progressive, a single theatre should no longer be permitted to hold the monopoly of the Summer business. As a corollary to this, we also insist that, since it has been practically demonstrated that people will go in paying numbers to a Summer theatre that is made cool and comfortable, then hereafter our theatres ought to be kept open all the year, and be provided with the proper appliances against heat as well as against cold. During the World's Fair, in 1883, the public will expect all the theatres to be open in Summer, and all the managers will expect to make their fortunes. We still have the Summer of 1881 and 1882 to experiment in, and two years to work out all the problems involved. If the secret of Summer success be artificial coolness, who among our managers will hereafter invite the public to a theatrical hot-house?

The Mirror and Its Daily Contemporaries.

We have before pointed out the inestimable assistance which THE MIRROR lends to its daily contemporaries by giving them the news—not the gossip, but the facts—of theatricals in advance of their own facilities for acquiring information. All the daily papers make especial efforts to give something like a theatrical department in their Sunday issues; but what reader ever saw any news in their columns that he had not already learned from THE MIRROR of the preceding Thursday? Left to themselves, our daily contemporaries fall into all sorts of blunders. The Herald makes Mr. Daly open the Park Theatre, instead of his own, and apparently prints blundering paragraphs for the pleasure of correcting them by other blunders the next day. The Times prints the news that a certain theatre is crowded and a certain play "much improved" several days after the theatre has been closed and the play withdrawn. The Sun represents Willie Edouin as appearing as a character he had purposely omitted from his piece, and reports only last week that it had an interview with Mr. Donnelly of the Grand Opera House, who has been dead for several months. According to the news paragraphs in all our daily contemporaries, all the theatres are always crowded which advertise with them, and all the theatres which do not advertise with them are simply disreputable. What reliance can managers and actors place upon statements so obviously prejudiced as these? What manager can form any true notion of the condition of theatrical affairs by consulting the daily papers? What do they tell him that he desires to know about a new play or a new actor? What player is ever informed by a daily paper when he is good, when the paper praises him, or how he is bad, when the paper abuses him?

So far as their notices and their criticisms are concerned, therefore, our daily contemporaries are of absolutely no use to the profession. THE MIRROR helps them out in these respects, as it does in regard to theatrical news, and although our contemporaries may not be sufficiently grateful for the assistance, we have our sure reward in our own benevolent satisfaction and the generous consideration and support of the whole profession. The daily papers show very plainly, and show it more and more plainly every day, that their only care for managers and actors is to get advertisements. All their paragraphs, notices and criticisms are inspired by the advertisements. The theatrical writers for the daily press compose their articles with a proof of the advertisements on the desk before them, and one writer goes so far as to accurately adjust the length of his notices to the length of the advertisements. We do not blame the critics for this state of affairs. They write as they do under the direction of the editors and proprietors. If one of them was discovered praising a theatre that did not advertise, or attacking a play that was advertised largely, for the candid reason that the theatre was good or the play bad, he would first be reprimanded, and then, if he persisted in this honest candor, summarily dismissed. This is the rule upon the daily press, and the one or two exceptions which will occur to the reader, and which we shall not be invidious enough to name, only prove that the rule exists. Now, with such a rule, it is, of course, impossible to have fair and useful criticisms, unprejudiced paragraphs, or even prompt and truthful theatrical news, because the editor, instead of considering what will interest the public or benefit the profession, is bound to keep an eye upon his advertising columns and praise those most who pay him most. A great deal of harm would arise from this condition of things did not the profession have an organ of its own in THE MIRROR to correct the faults, amend the mistakes and make good the shortcomings of its daily contemporaries. When we refer to these faults, mistakes and shortcomings, it is more in sorrow than in anger, and with a sincere wish that our contemporaries would do their work in another and a better spirit, so as to help us in elevating and strengthening the profession, instead of continually requiring to be helped, advised and defended by us.

But, since the theatrical advertising is the end and aim of such attention as—in the intervals of railroad agencies, poems, trade papers and dictionaries—the theatrical writers of our daily contemporaries bestow upon the profession, we have a few questions to ask, in regard to that advertising, on behalf of the managers whom we represent. The advertisements of the theatres are really a part of the news of the day. Every live daily paper must have this news or disappoint its readers. This being so, why are our managers charged more than other advertisers? Why is a double price invented for them? Why are their advertisements hidden away in the interior of some papers or lost in the supplements of others? Why is any Tom, Dick or Harry who will pay the extra price allowed to intrude his advertisements into the columns formally reserved for amusements? How is it that a manager finds his announcement next to that of a disreputable dancing-saloon, a lager-bier garden, or a Roman bath? When an advertisement of no earthly interest, except to the man who wants to sell his goods, is printed at fifteen or twenty cents a line, why are the theatrical advertisements, which are of interest to all the public, charged at double that rate? If this double rate is for the exclusive use of the Amusement columns, why is any advertiser of patent medicines, dancing halls, or improper books allowed to parade himself in those exclusive columns? The daily papers of London do not treat managers in this way. There the theatrical advertisements appear in the position in the paper—on the editorial page, as they do in THE MIRROR. There no outside advertiser is permitted to mingle with the managers, and even the best concerts and the most reputable shows are forced to go off into a department by themselves in another portion of the paper, although they are usually given a good place on the first page. In New York the managers are not only charged extra, but are mixed up with all sorts of unprofessional announcements, that can not be called amusements even by courtesy. THE MIRROR can not defend its daily contemporaries in these matters, but must insist upon a thorough reform. If the paragraphs, notices and so-called criticisms are supposed to atone for the extra charge and the mixed position, let this fact be distinctly avowed, and then our managers will know for what they are paying and can send down their own notices with their advertisements.

PERSONAL.

VON LEER.—Miss von Leer's manager, Thomas C. Lombard, has secured for her a play in which she will commence her season November.

MONTGOMMERY.—George Edgar Montgommery is at his post on the *Times* again. He has been rambling among the White Mountains during the past two months.

BLOOMING.—Everybody who wants anything pertaining to stage wardrobe goes to Bloom for it. All the handsome dresses worn in the New Evangeline at Haverly's were designed and manufactured by the theatrical Worth.

FASHIONS.—For the especial benefit of our fair friends and allies THE MIRROR will publish a weekly communication about "Stage Fashions" from the pen of a brilliant lady journalist. "Beatrix's" letter this week will be found particularly bright and interesting.

TREE.—An obituary notice of the late Ellen Tree Kean mentions as a pleasant little incident of her marriage day, that by a curious but accidental coincidence, the bride and bridegroom appeared together on the stage in the comedy of The Honeymoon.

DARLING.—Bessie Darling will commence her starring tour about the 1st of November. She will add two new pieces to her repertoire: Forget-Me-Not—the play that is to have so much legal advertising—and a drama that is being specially written to suit her talents.

THOMAS.—A report has been started by a weekly paper that Theodore Thomas has returned from his European trip in extreme ill health, and that he will be obliged to withdraw from professional activity for at least two months. This is not true; and it is equally untrue that, as the same paper informs its readers, Thomas was coldly received by Wagner, who, "in almost a literal sense, shut his door in the face of his visitor." Wagner has been spending the Summer at a villa near Naples, and Thomas has not been within seven or eight hundred miles of him. Had they met, there is not the slightest doubt but that the greeting would have been cordial on both sides.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Jolly Nat Goodwin arrived home from England last Friday, and dropped in during the morning to get his letters and pay his respects to THE MIRROR. He has grown round, his face is as ruddy as the sun of a nine days' voyage across the ocean could make it, and he is charged to the muzzle with the latest London gossip. He says he was present at the American breakfast, Raymond's failure in the Gilded Age, "and lots of other good things." He says—as I prophecied in advance—the bad company, principally English, which supported Colonel Sellers militated against success. It was a most stupid blunder that, of engaging a support composed largely of foreigners for an American star in an American play. Goodwin is glad to be once more on his native heath. To judge from what he says—*not* from how he looks—he hasn't eaten anything (worth eating) since he left us, two months ago. He has secured a new piece called College Students, which he will add to his repertoire, and this in conjunction with Ozone and Hobbies furnishes him material to make half a dozen small fortunes. He says that credence was given in London to the report that Edward Compton was married privately to Neilson while they were in America. Mr. Goodwin purchased THE MIRROR every week at Henry Gillig's, where it was in great demand, and kept posted in dramatic happenings at home.

* * *

Last Wednesday evening, at half-past seven o'clock, Mr. Joseph Wheelock sent word to the Union Square Theatre that he was too ill to play his part in Two Nights in Rome. It was given to George Devere, the stage manager of Miss Granger's company, and with only half an hour's notice he went on and acted it admirably. So well was Mr. Butler—one of the partners in the piece—pleased, that he went behind and congratulated Mr. Devere warmly, expressing it as his opinion that the role had never been done full justice before. One would imagine that intelligence of this sort would have troubled the sanguine Wheelock excessively. Not so, however; it exerted a curative effect, for he was at his post Thursday night, going through his work with unusual vigor. The fact of an understudy more than successfully filling his place did more toward promoting a rapid recovery than all the drugs that his physician prescribed. Friday night he was unable to go on, and George Devere was again substituted, and received more applause during the first act than had ever been accorded Wheelock. Another wonderful cure was effected in the latter, and he convalesced sufficiently to take his place at the beginning of the second act, and played the remainder out. That this sort of waywardness is permitted is a source of considerable speculation. The managers of the company know, or are supposed to know, their own business; but in most instances the powers that be would hardly brook—even in their leading man—such capricious trifling as that practiced by Mr. Joseph Wheelock last week at the Union Square.

* * *

Adelaide Cherie has secured an original play of powerful interest in which she will shortly appear at an up-town theatre. Miss Cherie's abilities have never been fully tested in New York, where she is known better in a social than a professional way; but judging from the universal commendation which has been accorded her by the best known dramatic writers on the out-of-town press, she has excellent grounds for anticipating success in her undertaking. New York never recognized Fanny Davenport and Mary Anderson as stars of magnitude until each had been stamped with the genuine approval of provincial critics and audiences, and taking into consideration this fact, Miss Cherie will have nine points in her favor, as her efforts outside of the city have been so well considered.

* * *

It is probable that Messrs. Moss and Wallack will become involved in other legal complications besides those attending the ownership of Forget-me-Not for America. Byron's Upper Crust is underlined for production at their theatre, but Mr. Frank Gardner announces in a card that he will institute proceedings against any infringement upon his right, title and interest in a play of that name. The difficulty is that there are two Upper Crusts, totally dissimilar except in name. The one which Mr. Gardner's star, Miss Annie Graham, has secured, was written for her by Messrs Heron and Belot, and is described as a strong society play, while Wallack and Moss' piece is a farcical comedy. From a letter written by Mr. Spofford, the Librarian of Congress, it would seem that Mr. Gardner and Miss Graham clearly have the sole right to the title. A copyright was granted them prior to that given to the management of Wallack's—a piece of evidence that in a law court would set aside Messrs. Moss and Wallack's claim. If more conclusive proof were necessary, it is found in the fact that Heron and Belot's play was written and christened seven months before Byron's work, for instance, be done under a new name, retaining Upper Crust for a subtitle. This would simplify the whole thing, and prevent the crust from being burned up entirely in the legal oven.

* * *

And speaking of Upper Crust, it may be well to note here that intelligence has just been received to the effect that Heron and Belot's play has been accepted by the Directors of the Theatre Français, where it will be done some time during the season, under the original French title of La Perdue.

* * *

When John Brougham's will was made public, after the death of the lamented actor, my readers will remember a clause which provided that his stage wardrobe and other personal effects should be delivered to his faithful servitor and old friend, Ship. There was some delay in settling matters, and owing to the legal obstacles set in his way by creditors having claims against the estate, Ship has been unable to take possession of the things yet, although he is needy and quite destitute. His intentions are to follow out the wishes of his dead master—sell all the saleable relics, and, with the costumes left by Mr. Brougham, open a little costumery on the East side of the city; but as he is already deeply in debt, and it will be fully three months before he can take possession of the articles bequeathed to him, Ship is destined to have a hard time of it.

* * *

It is a bad plan for newspapers to meddle with the private lives and affairs of people on the stage; but where they cast aside all regard for public decency and opinion they deserve to be shown up. That is the case with Joe Emmet. His debauch merited all the notoriety it gained for him, and no censure is too harsh to place upon his conduct. Men like Emmet should be given no place in the dramatic profession. They bring upon it discredit, disgrace, and degradation. They endeavor to trample a noble art in the gutter of their own lowness. The many disappointments that the public has endured because of Emmet's drunken orgies should not be forgotten. Let the people keep away from him and his performances, and he will soon sink to the level where he belongs.

* * *

The Grau Comic Opera Company commence the season next Monday night in Offenbach's opera-comique La Fille du Tambour-Major. Its sparkling music has made it a great success at the Alhambra, London, where it has achieved a run of seventy nights. The English version of the libretto is by H. B. Farnie, and is a very creditable translation. We shall have an opportunity of hearing it both in French, by Grau's organization, and in English, by Leavitt's operatic burlesque company. The argument may not be out of place here.

The first act takes place in the convent garden at Biella, Italy. Stella, the reputed daughter of an old Italian nobleman, the Duc Della Volta, is being educated in a conventual school at Biella, North Italy. In the absence of the Superior, a French regiment on the march bivouacs in the convent grounds, and the officer commanding the detachment, Capitaine Robert, falls in love with the young patrician. It is but a momentary gleam, however, for the Duc Della Volta arrives with a certain Marquis Bambini, whom he wishes Stella to marry. As the regiment resumes its march toward Milan, Stella returns home with her father and proposed husband.

Act second occurs in the Della Volta palace at Novara. A family mystery breaks forth on the eve of the betrothal of Stella to Bambini. It appears that Stella is not the daughter of the Duc, but of the Duchess only, who had been previously married to a French soldier. Taking to the stage after his reported death, she had attracted the Duc's notice, and in time espouses him. The French arrive at Novara—the same regiment that had previously been seen at Biella—and Capitaine Robert, his tambour-major, and a drummer called Griolet, are billeted on the Della Voltas. In the midst of the betrothal festivities, the tambour-major recognizes in the Duchess his long-lost wife, Margot, and subsequently discovers that Stella is his child. The young girl, resolved at any price to avoid marriage with Bambini, becomes a vivandiere in her lover's regiment, and the curtain falls on the escape of the French officers, beset by the Italian signors headed by the Della Volta.

The third act is divided into three scenes. The first is a mountain pass near Milan. In escaping from Novara, the little French party get scattered. Claudine and Robert arrive safely at a lonely inn kept by an Italian patriot, who shelters them, and presents them to a gathering of peasants, who favor the French alliance against Austria. The others, tambour-major, Griolet, and Stella, by sacking a carriage, and disguising themselves in the travelers' dresses, come also to the same inn. In the second scene—the interior of the inn—all the characters meet. The Duc arrives with the Duchess in search of Stella, whom he has warned the patrols to arrest as a French vivandiere. Claudine has started for the French lines; and intelligence being brought the Duc that a vivandiere has been arrested, he jumps to the conclusion it is Stella, and orders the Duchess at once to return to Milan and prepare for the marriage with Bambini. Unfortunately, too, Robert is recognized and arrested by the Austrian patrol, and all seems at an end for the lovers. However, the others escape recognition, and manage to reach the French column, then advancing on Milan, by the aid of a safe-conduct lent by the Duchess. The last scene is located in Milan. Bambini leads a veiled bride to the alter. Capitaine Robert, arriving under Austrian escort, tears the veil off, and discloses the features of Claudine. The Duc, furious at being tricked, is about to proceed to extreme measures, when the French *avante garde*, with flying colors, pours into Milan, and all ends happily; Robert recovering Stella, and Margot her long-lost Bernard.

* * *

John Rogers, the manager of Baker and Farron, sends me a letter from Sheffield, England, dated August 30, in which occurs the following humorous description of an important event that happened in Farron's domestic circle: "To some it may not be known Mr. Farron was born in *Liverpool* twenty-nine years ago *yesterday*—during which time he has appeared on the concert, burlesque and dramatic stage in all parts of the civilized world—and *yesterday* his wife presented him in *Liverpool* with a bouncing boy, weight 11½ pounds, dubbed 'Young Flaherty.' Now, you may think he is born an Englishman, but to a close observer it will be seen he is not, for Mr. Farron had sent to America and had received a box of earth and a lot of American flags, and the little Flaherty was landed on American soil, under the American flag, in the Washington hotel, with a large portrait of George staring him in the face—our beloved Washington—and he immediately began to sing Yankee Doodle, or something in the same key. The news was received here and we had a grand celebration—and herewith I send you a cork, which I trust you will chew and afterward hang up in conspicuous view, and often think of the baby."

* * *

"A donkey wanted. Apply at stage door of Standard Theatre"—is the way an advertisment read in Wednesday's *Herald*. Why did not the stage director save time and expense by seeking what he wanted at the front of the house?

THE THEATRES.

There's nothing of importance to record this week. Things are running smoothly, and the disappearance of hot weather has materially improved business all over the city.—At the Union Square Tuesday night, Miss Granger gave her part of Antonia to Laura Don, and herself played the good young person in Two nights in Rome—a character that fits her decidedly better than the old one. The alterations suggested by THE MIRROR have been wisely made, Benedette being brought on in the last act to confront the object of his vendetta. Two Nights in Rome may only be seen this week, Blanche Roosevelt and her new opera troupe appearing at this house next Monday night in The Sultan of Mocha.—Dreams is drawing good houses to the Bijou Opera House, and the Sparks are becoming great favorites. A pretty Southern girl—Annetta Dumare—made her first appearance Monday night with this organization. Tuesday night the change of scene in the second act did not work, and the curtain had to be rung down until things were put in shape.—A Golden Game is not drawing big houses, but it is commended as an interesting drama.—Grim Goblin will be taken off Saturday night. It has not been financially successful. Its failure was caused principally by George Conquest's unfortunate accident, which deprived the company of its mainstay and bright particular attraction. The management has secured a company to fill in the gap left vacant by the termination of the burlesque's sojourn, but who, what, or where they are is not known.—John T. Raymond opened at the Grand Opera House last Monday night in the Gilded Age. A large audience bade our popular comedian "welcome home." I am happy to see that the stage of this theatre is no longer to be given over to the drunken caprices of a man like Ennet. Around the World in Eighty Days is the handsomest spectacle that has been seen of late years in New York. A new premiere danseuse came from Italy to share the honors with De Rosa, and appeared Monday night.—The last nights of Tiote are announced. An original local comedy by Edgar Fawcett, entitled Our First Families, will be produced next Tuesday night—that is, if the usual postponement at this house is omitted.—Dr. Tanner will appear on the stage of Booth's to-night, and tell the public everything that he knows about fasting. He is the best informed man on that subject living.—Elliott Dawn's play of Prejudice was brought out by Annie Ward Tiffany Monday night at an East side theatre. It is a good play, well acted.—The Tourists are jaunting along with an unvaried vigor at the Fifth Avenue.—The American Girl will make her appearance Sept. 20.—Sol Smith Russell is a delightful entertainer, and he continues to magnetize people at the pretty Park.—Townsend Percy's new play will follow Edgewood Folks.—The San Franciscos never commenced a season under better auspices than this. Crowds fill their theatre every night.—Harrigan & Hart don't have to underline anything. Their Picnic satisfies everybody for the present.

EVELYN.—To-day we publish Miss Carlotta Evelyn's portrait upon our first page. She continues to play at Niblo's during its occupancy by the Kiralfy spectacular productions, and then she will take out a company of her own in An Arabian Night.

A TALK WITH JOSEPH HATTON.

His Impressions of America, Americans, and the American Stage—Something About His Books and His Forthcoming Reading at the Madison Square Theatre.

Mr. Joseph Hatton, the novelist, and London representative of the New York *Times*, arrived from England a few days ago, and has been since quietly sojourning at the Everett House, where I found him at breakfast Wednesday morning. He said he would be pleased to talk with a representative of THE MIRROR, and a conversation was begun at once.

"You are having what we call a 'good time,' Mr. Hatton?" I inquired.

"Yes; and it began on the other side with what you call a good 'send-off.' I shook hands at parting with Comedy and Tragedy. Mr. Toole—who is, as you know, one of our most popular Londoners, on and off the stage—gave me a farewell supper at the Adelphi Hotel, Toole presiding, my friend Charles Dickens in the vice-chair. At Liverpool Miss Genevieve Ward came on board to say good-bye. It was a surprise—one of those graceful surprises which are so characteristic of Americans."

"Did you enjoy the trip across?"

"If a fine ship and pleasant company could ensure enjoyment at sea, I ought to have been very happy. I was not. My wife is a good sailor. I think I was both envious of her and proud. The Arizona is a magnificient ship, and she went at head winds and head seas with a grandeur of motion calculated to inspire the highest admiration; but—well, ask me some other question?"

"I understand that you are to give dramatic recitals founded upon one of your novels before you leave us."

"Yes, and Mr. Steele Mackaye is good enough to undertake the business, and he proposes to arrange a reception matinee for me at his beautiful theatre."

"When?" I asked.

"Early in October, I think. It will be very pleasant to me to occupy Mr. Mackaye's stage. How far it will be pleasant to my audiences remains to be seen."

"What is your subject?"

"'The Queen of Bohemia,' which has the advantage of being an interesting story, and at the same time dealing with certain phases of English life and London society which Americans on the other side say will prove attractive on this."

"You had a great success in London?"

"I think so. The critics all said so. They were unanimous. I have a right to believe them; for they were equally unanimous once, when in combination with a leading dramatist, they said I had written a bad play."

"In the eulogistic notices of the London press, they speak of your varied characterizations in your reading. Do you act each part?"

"I only aim at keeping each character clear and distinct, one from the other, and having continual entrances and exits during the leading scenes. That I do keep them well apart in the minds of the audience is, I believe, the secret of the success I have had."

"Shall you make a long reading tour?"

"That is not my present intention. I have had several flattering offers to do so; I have other business and pleasure here; but I hope to read in Boston, Philadelphia, Chicago and some other leading cities after New York."

"'The Queen of Bohemia' is your most popular novel?"

"No. 'Clytie' is the story for which I have had most readers."

"What do you consider your best work?"

"'The Valley of Pippier.'"

"And what is your latest?"

"'Three Recruits and The Girls They Left Behind Them.'"

"Is it published here?"

"Messrs. Harper are about to add it to their 'Franklin Square Library.' I am glad of it, because it is a new departure in my work. It is a dramatic story, and the period is full of historic interest for English-speaking peoples. The first days of this century were big with great events for England, for America and for Europe. I have tried to realize for the reader the atmosphere of the times, the manners and customs, the dresses and fashions of England in the country and in the Metropolis. The names of places are real names, the places are real places, and my story opens with the coaching and fighting and highway-robbing days of our grandfathers. My, these recruits went to the Peninsular War, and they leave behind them three girls who are more or less true to their vows, and who dress in the very costumes and live in the very houses which artists and architects are striving to revive at this day. Don't you wish you had not invited me to talk shop? I am a modest man, but it is a temptation to the most unassuming when you ask him to talk about work he loves."

"And it is pleasant to listen to an expert always when he is talking of his art. But we know you here, Mr. Hatton, also as a journalist, and as the London correspondent of one of our great daily papers."

"Yes, and I am proud of the position; and no work gives me more pleasure than that, though it involves much more labor than appears. There is so much that it is necessary to see and do in London before you sit down to write! It is not the writing so much, you know—that is, what we may call work—as the getting together the materials. I write quickly—but only when I have thought slowly, and have my subject right at the end of my pen. I would like to tell you all about the water party my chief gave to Mrs. Hatton and myself yesterday; but it is better to leave it in the quiet light of the quiet way in which it was tendered to us. We met, however, Gen. Arthur. I am not well posted in the differences between Democrats and Republicans; but if I voted in this election, Mr. Arthur's frank, open face, his pleasant facility as a speaker, and his general manliness of style and manner would make me feel perfectly safe in voting his ticket. I hope I am not treading on dangerous political ground here. Perhaps if I met his opponent I might have similar feelings toward him. But I have only met Gen. Arthur, and I admire him very much."

"You hope, I hear, to produce yours and Charles Dickens' authoritative version of 'Edwin Drood in New York?"

"Yes," replied Mr. Hatton.

"With Charles Warner?" I asked.

"Warner is anxious to play this part. It was written by Dickens and myself for the Princess' Theatre. I should much prefer to produce the play first in New York. We have finished the story for the stage upon information which the late Charles Dickens gave to his son and to his illustrator Fildes. I would like if the piece is played in New York to exhibit in the theatre Fildes' original sketches which he made for the story under the eye of the great master himself. I have a negotiation pending in the matter which may result in an early production of the play."

"With Warner?"

"Not necessarily," answered Mr. Hatton. "He is under a contract with me, but not to open in Edwin Drood. I am not an agent. It is a friendly matter, though a binding one. Warner is my neighbor in London, and I have always taken a deep interest in his career. He is the best of our young actors, and with care has a brilliant future before him. His Coupeau in Drink is the strongest bit of realistic acting to be seen on the English stage. The play has been, I am told, a failure in America. If it is ever played here with Warner as Coupeau, a fortune will certainly follow. There is a strange fascination in Warner's acting of this part, which acts likes a spell upon every audience, East and West. The drama is a failure in England when he does not play Coupeau; when he does, there are enthusiastic houses and full treasuries. Warner as Coupeau would be a great hit in the United States. Any management should be glad to secure him; and he wants to come over in November."

"We were all greatly interested in your defence over here of Charles Reade, and in the eloquent and touching letter he wrote to you. What is he doing just now in the way of literary work?"

"Nothing, except, by the way, revising, I believe, his fine comedy Masks and Faces for the Madison Square Theatre in New York. The play is to follow Hazel Kirke, I believe, and it is to be mounted and dressed in a manner worthy of the theatre. And what a theatre! I don't know anything at this moment that would delight Mr. Reade more than to see this real temple of the drama in New York. When first we read about it in London, we regarded it as a joke, a clever little romance, a sort of fairy-like suggestion of a model theatre that might be built some day in Utopia. I find the features of the house that were most difficult to realize or to consider possible are the most real and practical things about it. Mr. Mackaye has done more for theatrical architecture and stage mechanism than all the world has done before, and it is not, after all, what he has accomplished as what he has shown possible—not so much what he has really done, as what he may do and will do. Madison Square Theatre is the newest and brightest thing in practical art on this continent. We have made enormous strides in London of late years as regards the decoration and comfort of our theatres. But we are a century behind Madison Square."

"In conclusion, Mr. Hatton, let me put a stock question to you. How do you like our country?"

"Well, America acts on me like a tonic. There is so much elbow-room and everybody is so full of 'go' that contact with its energy gives me a 'fillip' all the time over here, and enlarges my ambition when I go home. I have long since ceased to regard America as a foreign country, and I am glad to know that that is the growing, general feeling at home. How do I like your country? Well, so much that I cannot tell you how much."

This ended our talk, which presented Mr. Hatton as a courteous, broad-minded, scholarly man, and a most charming conversationalist.

WALKER.—Miss Annie L. Walker, one of the best of juvenile opera singers, who was the Josephine in Haverly's troupe six months of last season, is now resting in Brooklyn. Miss Walker has a strong soprano voice, which is cultivated as highly as her age will admit—she has just passed her 13th birthday. The little lady would be acquisition to any juvenile company, as leading musicians speak of her voice as being phenomenal.

BURGESS.—The following telegram was received from Fred Burgess Wednesday morning: "Neil Burgess was married to-day at Trinity Curch, to Mary Stoddard, daughter of George Stoddard. Only Mr. Burgess company were present."

JANAUSCHEK.—Janauschek left Liverpool for Boston Sept. 8, by the Samaria.

DRAMA IN THE STATES.

[CONTINUED FROM FIFTH PAGE.]

Gentleman from Nevada, Sol Smith Russell in Edgewood Folks, J. K. Emmet, Sinn's Golden Game Comedy co., Clinton Hall's Strategists, and Agnes Robertson.—The Mendoza Brothers made seven trials to complete an act at Comstock's one evening. It was for one of them to turn a backward somersault from top of a step-ladder and alight on the shoulders of the other. Pluck did it.—The Capital City Comedy co. was organized last week, with Robert Martin acting manager, W. C. Hamilton stage manager, W. F. Felch treasurer, E. T. Edgerton secretary, and W. S. Dunnington properties. A performance will be given at the Grand each month, beginning with The Octoroon.—The Inter-Ocean Circus is coming.—Forepaugh's Circus was considered a grand fraud by thousands who attended, 1st. When the man was fired from the cannon the powder failed to explode, which gave away the trick.—Rial & Draper's Ideal Uncle Tom at Comstock's, 10th and 11th.

AKRON.

Academy of Music: 3d, Denman Thompson, supported by an excellent co., gave Joshua Whitcomb to crowded house.

Items: Wednesday night Denman Thompson performed at Erie, Pa., and through some misunderstanding thought he was to appear in Akron on Thursday evening. He came here, and was told that he was not booked until the next night, but that he was wanted in Youngstown. By use of the telephone the train was held, and Den kept his appointment.

Arena: Forepaugh's Circus comes 6th.

CHILLICOTHE.

Opera House (Ed Kauffman manager): Harry Richmond 4th. From present indications he will play to big business. Nick Roberts' Humpty Dumpty 6th.

Masonic Hall (Phil Klein manager): Miles' Juvenile Opera co. 13th and 14th.

City Hall: The Midgets, under the management of Ed Kauffman, drew large houses the past week.

Arena: Batchelor & Doris' Inter-Ocean Circus and Menagerie 16th.

TOLEDO.

Wheeler's Opera House: Emma Abbott is billed for 10th and 11th and matinee.

Adelphi: Fresh arrivals 31st were: Hettie Duncan, Peasley and Vanetta, and the Hull Twin Sisters. Closing 4th: Peasley and Vanetta, to Buffalo; Hull Sisters, to Fort Wayne; Smith and Leopold, to Cleveland. Opening 6th: John and Maggie Fielding, Charlie Glidden, Rice and Barton, Maud Hamilton and Marie Vincent.

SPRINGFIELD.

Black's is closed. Forepaugh's Circus came 31st to immense business. The street parade was the finest here in years. Show first-class.

Pennsylvania.

PITTSBURG.

Opera House (John A. Ellsler manager): The Stewart Family opened the preliminary season 30th, in what was termed Rainbow Revels. The piece did not seem to possess the necessary attractiveness for a Pittsburg public, and fair business only was done during the week. 6th, Gus Williams makes his first appearance in this city upon the legitimate stage, in Our German Senator. From present indications the engagement will prove a success. Golden Game comb. 13th.

Library Hall (W. W. Fullwood manager): Lawrence Barrett has always been a prime favorite in this city, and hence it was not surprising to see the large crowds that nightly congregate to witness his masterly impersonations. In fact, both Mr. Barrett and the management of Library Hall are to be congratulated upon the auspicious opening of their respective seasons. The endeavors of Mr. Barrett's co. can hardly be judged fairly by their performances last week, as no time for rehearsal had been allowed them. This week, Curti's Spanish Students, in conjunction with Little Rosebud. The "take" so far has been rather small. Nothing booked as yet for beginning of next week. Tony Pastor's troupe 16th, 17th, 18th.

Williams' Academy (H. W. Williams manager): Will reopen 13th, with a strong variety comb.

Arena: The London Circus is exhibiting in Allegheny to day (6th), and drawing very large crowds. Close to-morrow.

Tivoli Garden: The following variety people are at this house: James Wheeler, Harry Weeks, Johnny Mack, Maggie Nicholson, Clara Mara, Mollie Ryan, Frank Mara, Mark and Olivia Maynard.

Vierheller's Garden: The following people make up the programme: Alice Gray, Jennie Revelle, George Nelson, Emma Budworth, Harry Budworth, Eddie Edwards.

Item: Hi Henry's Minstrels show at the Bridgewater Opera House 9th.

BRADFORD.

Opera House (Wagner & Reis managers): C. L. Davis drew a crowded house 30th. Collier's Banker's Daughter was favored with a grand reception 6th. Every available seat in the house was sold by the 4th. The co. gave great satisfaction.

Cain's Gem Theatre (M. J. Cain proprietor; Charles H. McDonald, business manager): New faces 6th, the Diamonds, Clark, Watson, Brevarde and Sawtelle; Barlow Brothers, song-and-dance; Hunt and Collins, society biz; Kittie Gardner, vocalist; Kate Montrose, song-and-dance. Carrie Howard, the favorite vocalist was re-engaged by special request. Departures 4th: Nellie Merton to Pittsburg; Malmburg and Blair, Dewitt Cooke, Ada Holmes, Leando Brothers and Maggie Murray, to Buffalo; the Olympia Quartett, to New York; Holmes and Malcolm, to Buffalo.

ERIE.

Park Opera House (William J. Sell manager): Jane Coombs, in Romeo and Juliet 31st, to paying business, followed 1st by Denman Thompson, his second appearance here, to crowded house. Rial & Draper's Uncle Tom, matinee and evening performance, to usual full houses, 4th. Collier's Banker's Daughter co. and Jay Rial's Humpty Dumpty 15th and 16th (Fair week).

DANVILLE.

Opera House (Frank C. Angle manager): "Our Combination" in The Octoroon Aug. 28, to a packed house. They gave the best of satisfaction. C. L. Graves' Four Seasons 4th. Mme Rentz' Female Minstrels are extensively as well as elaborately billed for 9th with flattering prospects of a good house. Masqueraders 11th.

Items: Adelaide Flint has cancelled her engagement with Queer Case Comedy co. owing to sickness.

LANCASTER.

Fulton Opera House (B. Yecker manager): Howard's Uncle Tom's Cabin, to a full house 27th. 30th, John Jack and Annie Firmin, supported by Sam Hemple and a first-class co., played Civil Marriage to a house which probably only paid expenses. Mme. Rentz's Minstrels are booked for 6th; Ford's Comedy co., in Fun on the Pacific, 7th; Ada Gray and co., in East Lynne, 8th; Thomas W. Brown, in Freaks of Flirtation, 10th; W. E. Spalding 15th; Alice Oates 18th.

TITUSVILLE.

Parshall Opera House: Rial & Draper's Uncle Tom 2d. The house was densely thronged, a large proportion of the audience being children. Coming: Collier's Banker's Daughter 8th; Jay Rial's New Humpty Dumpty 10th.

READING.

Academy of Music (John D. Mishler manager): 31st, Graves' Four Seasons comb. to light business. 2d, Civil Marriage, to fair business. Performance very good. 7th, F. F. Mackay and Louise Sylvester in Our Flirtations. 9th, Ada Gray in East Lynne.

Grand Opera House (George M. Miller manager): Will be opened 16th by Duprez & Benedict's Minstrels. The management has a large number of first-class attractions booked.

MAHANOY CITY.

City Hall (C. Metz manager): The C. L. Graves Four Seasons comb. 2d, to a packed house. Mme. Rentz's Minstrels extensively billed for 8th. Mr. Bruno Kennicott, the advance, during his short stay with us made many friends.

Item: Allen & Burdick's Quadruple comb. from Ohio, who were here on the 24th ult., disbanded some twelve miles from our city.

WILLIAMSPORT.

Ford & Denham's masqueraders are extensively billed for Sept. 7. Frank Mayo will appear here 9th and 10th in his new play.

The Academy of Music (William. G. Elliot proprietor): Has been repaired and a portion of new scenery has been added. The Academy has a cheerful appearance.

PITTSTON.

Music Hall (J. R. Ehret manager): 9th, C. L. Graves' co in Four Seasons.

Item: T. W. Brown, agent for Mackay and Sylvester's Flirtation co., spent a few hours in town with the boys while on his way to Harrisburg.

COLUMBIA.

Opera House (J. H. Zeamer manager): John Jack and Annie Firmin opened the season for us, Aug. 31, in Civil Marriage. The performance was well received by a fair audience, notwithstanding the excessive heat.

NASHVILLE.

Masonic Theatre: The Huntley comb. opened the season, 3d and 4th, to very good houses, despite the warm weather. Over thirty of the leading attractions have been already booked.

Item: The Grand Opera House remains closed.

Rhode Island.

PROVIDENCE.

Opera House (George Hackett manager): The Fall season was opened 3rd and 4th by the Rentz-Santley Novelty co., under M. B. Leavitt. They gave three performances to excellent business. They gave a neat, clean show, that took well with the audience. Your correspondent had very pleasant dealings with Mr. Ben Leavitt, the gentlemanly treasurer of the co. 6th, 7th, 8th, the Norcross English Opera co. appear in Chimes of Normandy. 10th, 11th, Comley & Barton's Lawn Tennis Party appear. Aberle's Minstrels, Sept. 13th, 14th, 15th. Jarrett & Rice's Fun on the Bristol 16th, 17th, 18th.

Low's Opera House (William H. Low, manager): House closed, will open the regular season late in September with Clinton Hall's Strategists.

Theatre Comique (Hopkins & Morrow, Jr., managers): The opening week of this favorite little place was a perfect ovation. Opening night sale of seats had to be stopped long before the performance commenced, and the crowd filled every conceivable space way out in the lobby. Large houses have been the order of things all the week. New for 6th: Cronin and Sullivan in their sketch of Life in a Tenement House; May Antonio, Chas. R. Loder, Ripley and Reed (the musical team), Billy Devern and Lottie Ward. The afterpiece will be Americans Abroad.

San Souci Garden (William C. White manager): Decidedly the event of the season was Anna Guenther's benefit, last Thursday evening, when Mrs. H. E. H. Carter volunteered her delightful impersonation of Princess Lydia. Mrs. Carter is a great favorite here, and she has the happy faculty of keeping her audience en rapport with herself. Miss Guenther appeared even to better advantage than usual. Both ladies were recipients of very elegant floral testimonials. Every seat in the Pavilion was taken; very many stood through the performance; and Miss Guenther may well feel proud of her success in our city. This week H. F. Dixey has a benefit, when William H. Fessenden will appear as Julian Hardy—Henry Molten very willingly giving way to Mr. Fessenden upon this occasion.

Park Garden (Shirly & Reeves managers): Last week gave us Mr. Drew's version of Mr. St. Remy's work, A Prima-Donna for a Night, called by Mr. Drew Opera Mad, and introducing Charles H. Drew's Comic Opera co. Opera Mad is called a "musical absurdity," I think it is the most absurd absurdity I ever saw. However, Mr. Drew probably intended it to show himself and Miss Amy Gordon prominently. In this he succeeded; but I think the rest of his co., Messrs. Gorman, Stanly Felch and Louis Clarner, are entitled to some little chance, which opinion (judging from the parts given them) does not agree with that of Mr. Drew. Opera Mad continues another week. Prof. Blank, the pyrotechnic manufacturer had a fine benefit on the 2d, and displayed an elegant assortment of fireworks. All of the fireworks which have so delighted the patrons of this Garden through the Summer were from the skillful hands of Prof. Blank, and I am happy to chronicle his successful benefit.

Rocky Point Coliseum (George Hackett manager): The little Corinne Opera co., in The Magic Slipper, have delighted large audiences the past week. Manager Hackett took a new departure, and as croakers thought, a great risk, when he engaged such talent as the Hub Opera co. (composed largely of the Ideal Opera co.) for entertainments at the Coliseum, but Manager Hackett means good shows or none, and his wisdom is proved by the result, a very fine season both at the Hotel and the Rocky Point Coliseum. Little Corinne and co. remain this week, which will probably close the most successful season known for years at "Old Rocky."

NEWPORT.

Opera House (Henry Bull manager): Anthony and Ellis' Uncle Tom gave two performances, matinee and evening, to fair business. Minnie Foster as Topsy was very good, and the Uncle Tom of J. F. Fanning was capital.

The Rentz-Santley Novelty troupe, minus Mabel Santley, opened 6th, to a good audience, and gave a fair performance.

Vermont.

BURLINGTON.

Howard Opera House (K. B. Walker agent): 6th, Haverly's New Orleans Minstrels. Booked: 16th, Kate Claxton in Two Orphans; Oct. 2, Anthony & Ellis' Uncle Tom; 8th, George Edgar, tragedian; 16th, John A. Stevens; 20th, Pirates of Penzance; 30th, Fun on the Bristol; Nov. 1, Minnie Palmer; 8th, Buffalo Bill; 9th, Strakosch & Hess Grand English Opera; Dec. 4, the Emily Soldene Burlesque co.; 22d, Leavitt's Specialty co.

Virginia.

RICHMOND.

Theatre (W. T. Powell manager): B., W., P. & W.'s Minstrels announced for the 15th. The improvements that have been going on in the interior of the building for the past month are nearly completed. The engagements for the coming season comprise all the first-class attractions.

Comique (W. W. Putnam manager): Business last week, owing no doubt to the intense heat, was not very good. No departures. The Staunton Sisters open 6th. Master Sedgwick opened 21st. Henry Masten has been appointed stage manager, vice Miles Morris discharged.

Items: Mme. Caroline Richings-Bernard and husband arrived in the city last week, and will reside here permanently. The former will have charge of the school of vocalism at the Richmond Female Institute. They are announced to appear in parlor opera at Mozart Hall Thursday evening, and will be assisted by E. W. Hoff and J. S. Greensfelder, who sang with Ford's troupe last season,

LYNCHBURG.

Opera House (T. H. Simpson manager): The amusement season opened 4th by Big Four Minstrels (though not the original as advertised). The songs and dances of J. W. Morton were received with great applause, as was also the clog dancing of the Diamond Bros. Keating and Sands, on various musical instruments, were good. The jokes were new. A Practical Joke, by Burt Haverly, Johnny Morton and Joseph Garland, was perhaps the funniest piece given. Major Burk, in the musket and bayonet drill, was something wonderful. Business large. The singing of this troupe is not as good as it might be.

Arena: John Robinson's Circus, 1st, showed to full tents The performance was well received and gave general satisfaction.

Wisconsin.

MILWAUKEE

Academy of Music, (Harry Deakin manager): Buffalo Bill in Prairie Waif, two nights and matinee, 31st and Sept. 1, attracted immense crowds first night, and matinee standing room only. They carried away $2,000. The piece of itself is a disconnected, semi-military drama of rather improbable situations, interspersed with a song or two by Jule Keene and Connie Thompson. Buffalo Bill does some very neat rifle shooting. Lizzie Fletcher, as Onita, played very creditably. The Cheyenne chiefs displayed to advantage on the streets. Prof. Anderson, the Wizard of the North, 6th and 7th. Sprague's Georgia Minstrels, 21st; 24th, Bach's orchestra in grand concert; Holman Opera troupe one week later.

Grand Opera House (J. J. Nunnemacher, lessee and manager): Closed; undergoing a renovation.

Item: Litt & MacFarlane report good business for the Criterion Comedy co. over their circuit.—John Slensby will reopen his variety theatre about the 1st of October.

BELOIT.

Goodwin's Opera House (S. J. Goodwin manager): 26th, Harry Webber's Nip and Tuck comb. to good house. They were announced to play Nip and Tuck in Private Life, but candidly informing the people that it had proved an utter failure, they had to fall back on their old standby. The Irish Spy, a military drama of the worst description, was presented here 2d, and is to run the balance of the week. Sprague's Minstrels 10th. Tony Denier 22d.

MADISON.

Opera House: Tony Denier with Humpty Dumpty is booked for the 20th.

Canada.

TORONTO.

Royal Opera House (J. C. Conner manager): Milton Nobles came 30th, in Phœnix and Man of the People. He played five nights to extraordinarily large audiences, considering the very warm weather, and altogether the engagement proved a success. Mr. Nobles paid Manager Conner the compliment of saying that during the many years in which he has played The Phœnix, that on one other occasion only has it been equally mounted. 6th and all week, Haverly's Colored Minstrels,

Grand Opera House (A. Pitou manager): Opens for season, 6th, with Joe Murphy.

Horticultural Gardens (A. Holman manager): The Holman Opera co. open 6th for week.

St. Lawrence Hall: Monday next the world famous royal illusionists, Thorn and Darwin.

Items: Our annual fair commences 7th, and lasts about three weeks. No doubt cos. visiting us during that time will be well patronized.

HAMILTON.

Oaklands Theatre, (Yaldon & Midwinter, proprietors): 31st, Nelligan's Dramatic co. presented Ten Nights in a Bar Room to a very large audience.

Academy of Music (Joseph Kneeshaw manager): Booked for two weeks of Provincial fair: 20th and 21st, Rosa D'Erina; 22d, 23d and 24th, Herrmann; 27th, 28th and 29th, Joseph Murphy; 30th, Remenyi; Oct. 1 and 2, Lotta.

Items: Mechanics' Hall has been entirely remodeled and improved, and will be reopened under the name of the Academy of Music. J. R. Spackman of the Park Theatre, Brooklyn, is booking for the Grand Opera House.

BROCKVILLE.

Opera House (George A. Dana manager): This house opens 4th, with the Mattie S. Wood Dramatic comb. The coming season promises to be very fine. Among the first-class cos. booked are Kate Claxton, Joe Murphy, Albert Higgins, Pat Rooney's New York Star comb., Tony Denier's Humpty Dumpty, Buffalo Bill, Lawrence Barrett, Mrs. Scott-Siddons, etc.

OTTAWA.

During the Summer recess our opera house has been rejuvenated, and several new scenes and wings added. The opening was made for Col. J. F. Warner's Speculation party on the 30th and 31st. First night good house. Second night the show did not take so well, and the performance was poor. Party opened in Montreal at Royal for 1st, 2d and 3d. Kate Claxton comes 13th; May Fiske, 18th; Joseph Murphy for 20th and 21st.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

AGNES LEONARD: Albany, 6, week; Brooklyn, 13, week.

AGNES WALLACE-VILLA CO.: Portsmouth, 6; Richmond, Ind., 11; Newcastle, 13; Anderson, 14; Muncie, 15, 16, 17; Union City, 18.

A. M. PALMER'S UNION SQUARE CO.: Chicago, 9, five weeks; Philadelphia, Sept. 20, two weeks.

ANNIE WARD TIFFANY COMB.: N. Y. City, Sept. 6, week.

ALL THE RAGE COMB.: Chicago this week; Cincinnati, Sept. 13.

ADA GRAY COMB.: Cincinnati, 6, two weeks.

ADA CAVENDISH: Philadelphia, 6, week; New York City, Sept. 13, two weeks.

AGNES ROBERTSON: Philadelphia, Pa., Sept. 13, week; Baltimore, 20, week; Pittsburg, 27, week.

ABERLE'S MINSTRELS: Lowell, 9; Gloucester, 10; Lynn, 11; Providence, 13, 14, 15; Brockton, 16; New Bedford, 17; Fall River, 18; New York, 20, week.

ABBEY'S SPANISH STUDENTS: Cincinnati, 5, week.

BARTLEY CAMPBELL'S GALLEY SLAVE: Hartford, 9; Buffalo, 16, 17, 18.

BARNEY MACAULEY'S MESSENGER: Cincinnati, 6, week; Dayton, 13; Columbus, 14, 15; Canton, 16; Akron, 17; Youngstown, 18; Pittsburg, 20, week.

BEN MAGINLEY'S DEACON CRANKETT: Brooklyn, 20, week; Pittsburg, 27.

B., W., P. & W.'s MINSTRELS: Baltimore, Sept. 6, week; Norfolk, Va., 13; Petersburg, 14; Richmond, 15; Washington, 16, 17, 18; Cincinnati, 20, week.

BIG FOUR MINSTRELS: Spartanburg, S. C., 9; Greenville, 10; Newbury, 11; Columbia, 13; Charleston, 14, 15; Savannah, 16, 17; Augusta, 18; Athens, 20; Atlanta, 21, 22; Macon, 23; Columbus, 24; Opelika, Ala., 25; Selma, 27; Montgomery, 28; Mobile, 29; Meridian, Miss., 30.

BUFFALO BILL COMB.: Portage, 9; Watertown, 10; Racine, 11; Chicago 13, week; Rock Island, 22; Davenport, 23.

CALLENDER'S GEORGIA MINSTRELS: Hop-skip and-jump route.

CHILD OF THE STATE: Madison, Wis., 13; St. Paul, 17, 18.

COLLIER'S BANKER'S DAUGHTER: Bradford, Pa., 6, and through oil country.

C. L. DAVIS: Cincinnati, 6, week; Piqua, O., 13; Dayton, 14; Delaware, 15; Newark, 16; Zanesville, 17; Chillicothe, 18.

CLINTON HALL'S STRATEGISTS: Bridgeport, 20; New Haven, 21; Meriden, 22, 23; Providence, R. I., 24, 25; Allentown, Pa., 27; Lancaster, 28; Reading, 29; Shamokin, 30.

CRITERION COMEDY CO.: Ottawa, Ill., 9; Peoria, 10, 11; Galesburg, 13; Davenport, Ia., 14; Sterling, Ill., 15, 16.

DAVY CROCKETT COMB. (Frank Tannehill as Davy): Lebanon, 9; Danville, 10; Harrodsburg, 11; Frankfort, 13; Shelbyville, 14; New Albany, Ind., 15; Elizabethtown, Ky., 16.

DENMAN THOMPSON: Youngstown, O., 2; Chicago, 6, 4 weeks.

EMMA ABBOTT OPERA CO.: Columbus, O., 9, 10; Milwaukee, 16, 17, 18.

FELIX VINCENT COMB.: Wabash, Ind., 9, 10, 11.

FLORENCE HERBERT DRAMATIC CO.: Rochelle, Ill., Sept. 6, week; Rockford, 13, week; Canton, Oct. 4, week.

FORBES THEATRE CO.: Oshkosh, 13, week: Ottowa, Ill., 20, 21; Decatur, 22 to 25; Bloomington, Ill., 27, 28, 29.

FOUR SEASONS COMB.: Pittston, 9; Wilkesbarre, 10; Allentown, 11; Pottstown, 13; Lebanon, 14; Columbia, 15; Lancaster, 16; Harrisburg, 17; Johnstown, 18.

FRANK MAYO: Cincinnati, 13, week.

FRANK FRAYNE: Brooklyn, 6, week.

GOLDEN GAME COMB.: New York, 30, two weeks.

GULICK-BLAISDELL CO. 1 (John Dillon): Des Moines, 9, 10, 11; Marshalltown, 13; Cedar Rapids, 14; Iowa City, 15; Davenport, 16; Rock Island, 17; Muscatine, 19; Atlantic, 20, 21, 22; Omaha, 23, 24, 25.

GULICK-BLAISDELL CO. 2 (Harry Webber's Nip and Tuck): Des Moines, 6 to 11; Red Oak, 13; Atchison, Kan., 14; Leavenworth, 15; Sedalia, Mo., 16; Booneville, 17; Quincy, Ill., 18; Monmouth, 20; Galesburg, 21; Peoria, 22; Springfield, 23; Lincoln, 24; Bloomington, 25.

GULICK-BLAISDELL CO. 3 (Hop-Scotch): Nebraska City, 9, 10, 11; Lincoln, 13; Seward, 14; Crete, 15; Plattsmouth, 16; Creston, 17; Council Bluffs, 18; Omaha, 20, 21, 22.

GUS WILLIAMS COMB.: Pittsburgh, 6, week; Canton, O. 13; Wooster, 14; Mansfield, 15; Fort Wayne, Ind., 16; Lafayette, 17; Terre Haute, 18; St. Louis, 20, week.

GARRY HOUGH'S UNCLE TOM: Grand Rapids, Mich., 6, 7; Muskegon, 8; Grand Haven, 9, 10; Allegan, 11; Big Rapids, 13; Greenville, 14, 15; Ionia, 16; Lansing, 17, 18.

HARRY RICHMOND'S OUR CANDIDATE: Zanesville, O., 9; Newark, 10; Mt. Vernon, 11; Mansfield, 13; Akron, 14; Massillon, 15; Youngstown, 16; New Brighton, 17; Steubenville, 18; Johnstown, 20; Altoona, 21; Harrisburg, 22; Lebanon, 23; Allentown, 24; Reading, 25.

HAVERLY'S WIDOW BEDOTT COMB.: Stockton, 9, 10, 11; Nevada City, 13; Grass Valley, 14; Reno, Nev., 15; Carson City, 16; Virginia City, 17, 18; Salt Lake City, 20, 21; Cheyenne, 23.

HAVERLY'S BLACK 40: Toronto, 6, week; Toledo, 13, week; E. Saginaw, 21; Bay City, 22; Detroit, 23, 27.

HERNE'S HEARTS OF OAK: Detroit, 25, week.

HI HENRY'S PREMIUM MINSTRELS: Alliance, O., 7; Salem, 8; W. Bridgewater, Pa., 9; Washington, 10; Bellaire, O., 11; Barnesville, 13; Cambridge, 14; Marietta, 15; W. Parkersburg, W. Va., 16; Volcano, 17.

HICKEY'S OH BE JOYFUL CO.: Albany, Sept. 13, week; Philadelphia, 20, week; Baltimore, 27, week.

HUNTLEY'S DRAMATIC COMB.: Shelbyville, Tenn., 9, 10, 11; Fayetteville, 13, Fair week; Franklin, 20, 21; Columbia, 22, 23, 24, 25; Pulaski, 27, Fair week.

JANE COOMBS: London, 9; Columbus, 10, 11; Hamilton, 13; Richmond, Ind., 14.

JARRETT'S CINDERELLA: Baltimore, 6,

JARRETT & RICE'S FUN ON THE BRISTOL: Boston, 30, two weeks.

JOHN MCCULLOUGH: Rochester, 9, Detroit, 13; Muskegon, 21.

JOSEPH JEFFERSON AND MRS. JOHN: Philadelphia, Sept. 13; Wilmington, Oct. 4; Lancaster 5; Harrisburg 6 ing 7; Pottsville 8; Easton 9; New J., 11, 12; Paterson 13; Albany 1 15, 16; Boston, 18.

JOSEPH MURPHY: Toronto, Can., week; Kingston, 13; Montreal, 1

KATE CLAXTON: Hartford, 23; Williamsburg, 27, week.

LAWRENCE BARRETT: Milwaukee, 11; Detroit, 13, week.

LEAVITT'S SPECIALTY COMB: Philadelphia, Sept. 6, week; Boston, 13, week.

LEAVITT'S GRAND ENGLISH OPERA BURLESQUE CO: New York, Sept. 13.

LEAVITT'S MME. RENTZ MINSTRELS: Lancaster, Pa., Sept. 6, Danville, Pa. Sept. 9; Plymouth 10; Carbondale, 11; Susquehanna, 13; Cortland, N. Y., 14; Norwich, 15; Binghamton, 16; Albany, 17.

MAGGIE MITCHELL: Chicago, 6, two weeks; Cincinnati, 20, two weeks.

MARY ANDERSON: Utica, N. Y., 13; Oswego, 14; Syracuse, 15, 16; Troy, 17, 18; Brooklyn, 20, week; Philadelphia, 27, week.

MARIE PRESCOTT: Cincinnati, 6, week.

MILTON NOBLES: St. Louis, Sept. 6, week; Denver, 29, week; Leadville, Oct. 4, two weeks.

MINNIE PALMER COMB.: Brooklyn, 6.

MITCHELL'S PLEASURE PARTY: Philadelphia, 30, two weeks.

M'LISS PIXLEY COMB.: Boston, 26, two weeks.

MR. AND MRS. GEORGE S. KNIGHT: Newport, Sept. 15; Springfield, 28.

MRS. G. C. HOWARD'S UNCLE TOM: Washington, Sept. 6, week; Cincinnati, 13, week.

MY PARTNER: Boston, 6; Springfield, Mass., 20.

NICK ROBERTS' HUMPTY DUMPTY: Dayton, O., 9; Indianapolis, 10, 11; Terre Haute, 13; Mattoon, Ill., 14; Springfield, 15; Jacksonville, 16; Peoria, 17; Bloomington, 18; St. Louis, 20.

POWER'S PARAGON CO.: Toronto, 6, week.

POLK'S GENTLEMAN FROM NEVADA: Youngstown, O., 13; Canton, 14; Akron, 15; Newark, 16; Columbus, 17, 18; Indianapolis, 20, week; St. Louis, Mo., 27, week.

ROBSON AND CRANE: Detroit, Sept. 6, week—open season.

RICE'S NEW EVANGELINE: New York City, 30, two weeks.

RIAL & DRAPER'S UNCLE TOM: Mt. Vernon, 9; Columbus, 10, 11; Circleville, 13; Greenfield, 14; Washington, 15; Dayton, 16, 17, 18; St. Louis, 20, week.

RIAL'S HUMPTY HUMPTY: Titusville, Pa., 10; Oil City, 11; Meadville, 13; Newcastle, 14; Erie, 15, 16.

RICE'S SURPRISE PARTY: Philadelphia, 30 two weeks.

RICE'S BIJOU OPERA CO.: Toronto, Sept. 20 (Fair week).

SOL SMITH RUSSELL'S EDGEWOOD FOLKS Park, N. Y., 23, four weeks; Albany, 20 week.

SMITH AND MESTAYER'S TOURISTS: New York City, 23, two weeks; Philadelphia, Sept. 13, two weeks.

SNELBAKER & BENTON'S VARIETY COMB.: Manchester, 9; Lawrence, 10; Lowell, 11; Boston, 13, week; Philadelphia, 21, week.

STEWART FAMILY: St. Louis, 6, week.

SLAVIN'S COMEDY CO.: New Haven, Conn., 9, 10, 11; Rockville, 13; Bristol, 14; Poughkeepsie, N. Y., 15, 16; Newburg, 17; Kingston, 18; Albany, 20, 21, 22; Syracuse, 23, 24, 25.

THE BERGERS: East Saginaw, Mich., 9; Bay City, 10; Flint, 11; Albion, 13; Jackson, 14.

THE HARRISONS (PHOTOS): St. Louis, 6, week; Louisville, 13, 5 nights; New Orleans, 19, week; Galveston, Texas, 27, week; Houston, Oct. 4.

TONY PASTOR'S TROUPE: Chicago, Sept. 6, week; thence to New York City.

TONY DENIER'S HUMPTY DUMPTY: Minneapolis, 6 (Fair week).

THE FAVORITES (ALICE OATES): Albany, 13, 16; Trenton, 17; Lancaster, 18; Pittsburg, 20, week; Cincinnati, 27, week.

WILLIE EDOUIN'S SPARKS: New York City, 30, two weeks.

WILKINSON'S UNCLE TOM: Auburn, 9; Skeneateles, 10; Syracuse, 11; Fayetteville, 13; Cazenovia, 14 to 15.

CIRCUSES.

BARNUM'S: Terre Haute, 17; Vincennes, 20; Olney, Ill., 21; Centralia, 22; Cairo, 23; Du Quoin, 24; Belleville, 25; Newport, Ark., 27; Little Rock, 28; Hope, 29; Texarkana, Tex., 30.

FOREPAUGH'S: Jamestown, N. Y., 11; Ravenna, O., 13; Mansfield, 14; Alliance, 15; Wooster, 16; Upper Sandusky, 17; Lima, 18.

SELLS BROS.: Elizabethtown, 9; Bowling Green, 10; Clarksville, Tenn., 11; Henderson, Ky., 13; Madisonville, 14; Hopkinsville, 15; Springfield, Tenn., 16; Columbia, 17; Pulaski, 18; Nashville, 20, 21; Lebanon, 22; Murfreesboro, 23; Shelbyville, 24; McMinnville, 25; Fayetteville, 27; Winchester, 28; Chattanooga, 29, thence to Texas.

☞ Members of the out-of-town staff are particularly requested to write the word "Correspondence" on their envelopes.

AMONG THE MUSICIANS.

Joseffy is quite ill.

A. H. Pease or Miss Anna Bock will be the pianist of Maj. Pond's concert party.

The London papers say that Minnie Hauk will not come to America with Mapleson.

Mr. George W. Colby wishes us to state that he is not the impressario of the Sternberg concerts.

Herr Neilson, a tenor robusto, arrived last Friday from Europe. He joins the Rive-King Concert company.

There is a rumor that Maurice Strakosch has engaged Miss Timenoff, the Russian pianist, to support Thursby.

Camilla Urso is still undecided about her tour this season—whether to remain in the United States or go to Brazil.

Duff has sailed for Europe in quest of a pianist. With the exception of Liszt, Rubinstein and Von Bulow (none of whom will come to America this season), he cannot find any that will surpass a few we have here.

Marie Pauline Nininger, niece of Alexander Ramsey, Secretary of War, has returned from her European studies, and will make her debut at Chickering Hall about Oct. 12. George W. Colby is her manager.

Mr. Wheeler, manager of the Old Bay State Concert Course, Boston, has secured the best attractions to be obtained in the country. Among them are Theodore Thomas Grand Orchestra; the Rive-King Grand Concert company; Cary, Wilhelmj and Joseffy, the Boston Ideal Opera company, miscellaneous concert by the members of Strakosch's Grand English Opera company, and the

THE BOSTON MUSEUM.

Opening of its Fortieth Season—The Hub's Enthusiasm Over its Favorites—Impressions of a New Yorker who was There—How the New Museum Looks.

Mr. George Edgar Montgommery of the New York *Times* has written to his journal an interesting account of the opening of the New Boston Museum. Mr. M. was en vacation, and says:

I came down from the peaceful solitudes of Vermont in time to see the curtain rise on the first of the two representations, in which nearly every important member of Mr. Field's celebrated company took part. The play selected for the opening was The School for Scandal, and the play given last night was A Dangerous Game—one of those eminently moral adaptations, common enough in these years, of a slightly compromising French drama. Both performances promised to be exceptionally interesting, and to attract a large share of public attention—more attention, indeed, than is usually accorded in this early light of Autumn to serious theatrical affairs. Moreover, the Museum has been entirely reconstructed during the Summer, and may be fairly called a new theatre; and old play-goers were quite as anxious to see Mr. Field's new house—a venerable Boston institution, which is not the worse for a vigorous overhauling—as to applaud once again their well-loved Warren and their popular Barron. Bostonians are proud, and with excellent reason, of their substantial Museum; they point with pride to its record, to the list of famous actors who have performed upon its stage, to the high standard of plays that it has done so much to maintain, and to the careful conservatism which has marked its management. No theatre in the country has enjoyed a more evenly successful and honorable life, for not one of its thirty-nine seasons has been weakened by disaster, and its good name has never been darkened by the blundering or the folly of its directors. Its influence, therefore, has been of a rare and beautiful kind, and this influence still helps to keep aflame in a city, which is not all "culture," the dampened sparks of true dramatic genius. The Museum holds its steady and deep way amid a tumult of shallow currents. All the other theatres are given over to rubbish. Frivolity and stupidity have come together to open the season here. Even such stolen stuff as Hearts of Oak wins favor at the Boston Theatre, though it proved too indigestible for the Metropolis; and, judging from the programmes now current at the other houses, one might suppose himself dropped down among a population of children and fools. Athens had her Sophocles, even her much-abused Euripides, but the Modern Athens is content with her clowns.

The Museum was established in 1841, so that the present is its fortieth season. It has been remodeled three times, in 1868, 1872, and 1880, and its auditorium has now been entirely rebuilt. Its first regular dramatic company was formed in 1843, two of its most prominent members then being Mrs. Jane Germon and her cousin, Joseph Jefferson. Mr. R. M. Field became sole manager of the theatre in 1864, and has since directed its course with rare good taste and energy. From among those who have belonged at various times to the Museum's company I might cull a host of well-krown names, many of their owners now being popular stars or stock actors. The leading figure of the present company, Mr. William Warren, joined it in 1847, and the present leading lady, Miss Annie Clarke, played at the Museum as early as 1861. Mr. Charles Barron, the leading man, and one of the most popular actors in Boston, performed there for the first time during the season of 1868-'9. The repertory of plays at the Museum includes a large number of standard English comedies, and a very long list of dramas drawn from the workshops of recent playwrights. The comedy revivals, however, are the strong and conservative feature of the Museum's programme, and it is to this feature that the Boston house owes its place by the side of Wallack's—its Metropolitan prototype.

A numerous and intelligent audience crowded the theatre in all parts on Saturday night, and each member of the company was greeted in the most cordial manner on his appearance. Mr. Barron and Mr. Warren were received, it is needless to say, with particular marks of favor. The occasion was in every sense a bright and happy one, as, indeed, Autumn openings in popular theatres always are. No one who has not attended such an opening—and some of our ascetic brethren might look upon this as a profitable suggestion—can imagine how strong is the bond of sympathy between an audience and a favorite stock company. The new auditorium was, of course, warmly admired, and the Boston journals described it on the following day in terms of glowing praise; if some of this praise had been tempered with criticism, it would not have been less valuable. Local ecstasy is easily overdone. The new theatre is certainly a very pretty one; but the glaring contrast between its prevailing sombre colors and its cerulean ceiling—a curious and "painty" mixture of bright sky, white clouds, and trees—is hardly in good taste. The ornamentation, moreover, lacks simplicity and richness, the proscenium arch is far too narrow, and the boxes are ungainly, while the dark green of the walls, most persons will agree, is a somewhat cheerless color. The tints chiefly used in the decorations are old gold, mahogany, and crimson, the effect of which is warm and soft, though neither a good complexion nor a brilliant toilet could easily withstand such a combination. On the whole, however, the Boston public and Mr. Field are to be congratulated on their new possession, and every lover of the stage will echo the hope that it may serve long to the glory and honor of a worthy drama. No more appropriate play than The School for Scandal could have been chosen for the opening performance, as the first act of this comedy is made up in part of formal introductions. The cast on Saturday night included Mr. Warren as Sir Peter, Mr. Barron as Charles Surface, Mr. J. S. Haworth as Joseph Surface, Mr. Alfred Hudson as Sir Oliver, Mr. B. R. Graham as Sir Benjamin, Mr. George W. Wilson as Crabtree, Mr. William Seymour as Moses, Miss Annie Clarke as Lady Teazle, Mrs. J. R. Vincent as Mrs. Candour, and Miss Sadie Martinot as Maria. Other well-known members of the company filled minor characters in the play. In short, all the strength of the organization was put forth in this performance, and if the actors had been in finer harmony the representation would have seemed very smooth and satisfactory. The lack of perfect harmony was due to several natural causes, however, and allowance must be made for it in criticism. On the whole, Mr. Field's company is formed of substantial elements—intelligence, experience, and skill—though it is quite devoid of anything like brilliancy. Its members play well together, and are, therefore, seen together with pleasure; but only two of them stand out with some prominence. Mr. Warren is, of course, the central personage of the company, and his acting, whether it is good or bad or indifferent, is always referred to as "artistic." It is a privilege of the tried and true artist to do nothing which, in the eyes of the orthodox, is not artistic. Mr. Warren is a true artist, and to admire him is to be orthodox. But, though sincere in my admiration of this fine and thoroughly intellectual actor, it is hard to agree with those who find his Sir Peter a perfect performance. There are delightful things about Mr. Warren's Sir Peter; the surface and depth of the character are marked with much delicacy and reserved strength. But those who have studied Mr. Gilbert's impersonation of the same part miss in Mr. Warren's performance that quaint, old-fashioned flavor—reminiscent of wigs and powder and jeweled snuff-boxes—which adds a genuine eighteenth-century spirit to the former's acting. Mr. Warren's Sir Peter is full of modern tricks and manners, and is even marred by touches of our modern awkwardness. He does not fit perfectly in his clothes, so to speak, and there is in his gait a tendency to shambling and shuffling. Mr. Gilbert, on the other hand, is an embodied portrait of the antique and courtly old gentleman, who moved, with imperturbable dignity, amid the beaus and belles of a highly artificial age. He has caught the state, the tone of that polite and frivolous society whose Sheridan has depicted with the unerring tact of a master satirist; and in his conception of the part, as well as in the minutiæ of his acting, he is less a great artist than a gentleman of the last century.

At the same time, while this contrast between the methods of two actors seems to be justly called for and perfectly logical, the observer cannot fail to enjoy Mr. Warren's Sir Peter as a performance full at once of beauty and humanity, as a work conceived in an artistic spirit and elaborated in a veteran actor's matured manner. Mr. Warren is usually called the John Gilbert of Boston; but the resemblance between these famous "old men" is less marked than it seems at a first glance. Both are artists in the best sense, cultivated men and actors. But it is clear that Mr. Warren leans naturally toward low and eccentric comedy, while Mr. Gilbert's proper field is high and artificial cumedy. If the latter had been born in the days of Anne, he could not carry his snuff-box with more grace, nor wear his knee-breeches and perruke with more assurance, nor bear himself with graver and gentler courtesy than he does when called to answer his cues at the wings of Wallack's Theatre.

Several of the minor members of the cast filled their parts with skill and intelligence, and thus helped to make the performance agreeably even. I can only refer briefly, in passing, however, to Miss Clarke's Lady Teazle, and to Mr. Barron's Charles, both impersonations being well known and much admired in Boston. Miss Clarke lacks dash and fire, and her method is decidedly stagey, but she is an experienced comedienne, and acts like one who understands her business. She keeps within the lines of convention, and manages a somewhat awkward presence with a fair amount of grace. Her voice is naturally rich and deep, but its tones are not under perfect control, while her enunciation is at times rather faulty. On the whole Miss Clarke plays Lady Teazle about as well as an intelligent and trained actsess who is neither charming nor brilliant can play such a charming and brilliant character. Curiously enough, Mr. Barron was hardly less mismated. Mr. Barron's Joseph Surface is not unknown to New York audiences, for the actor played this part not long ago at Wallack's, Mr. Coghlan then being the Charles. Mr. Barron's acting is like his voice, strong and hard. It is fine and telling acting in its way, however, and its extreme robustness is directed by a keen and discriminating brain. Mr. Barron acts certain romantic and melodramatic parts, with remarkable force and fervor, and it is in parts of this sort that his talent—for he is one of our few actors who really possess talent—finds large scope. Yet he does not make a bad appearance in comedy, in the face of the fact that he has no natural gayety. He is too intensely serious to be gay. There is no lightness in his speech, no ripple in his laugher, no spontaneity in his humor. His wit glows heavily with the dull glimmer of mercury. Yet his intelligence carried him through such a bouyant part as Charles Surface with fair success, and many of his points were admirably made. He was unnecessarily coarse and boisterous, I was sorry to notice, in the screen scene, where quiet acting would have been far more effective—and original.

The audience that gathered to witness the first performance of A Dangerous Game last night was fully as numerous as Saturday's assemblage. This play is an adaptation of one of Sardou's comedy-dramas, Nos Bons Villageois, a piece in which the characteristics of provincial life in France are ably painted and set off against an intrigue which, though interesting in a melodramatic sense, is really a somewhat weak variation of an extremely old tune. Nos Bons Villageois was adapted for the stage of the Museum several years ago, but the version produced on Saturday evening is said to be an entirely new one. Like most American versions of French dramas that deal in the social and moral aspects of the commonest and divinest of human passions, it aims to dull the distinction between virtue and vice, to make the frailties of human nature seem less intolerable than they are, and, in brief, to treat a bold and dangerous subject with what is called propriety, though lack of courage would be a more fit expression. In the bible of the native dramatist there is no such word as adultery; and we are taught to regard the French as an unclean set because they are not afraid of the Seventh Commandment. Do we forget the Greeks and the Elizabethans? That which is human is the property of a man of ideas—this is a maxim which the Philistines refuse obstinately to swallow. To return to A Dangerous Game: the play proved to be interesting and inconsistent; dramatic in its intrigue, strong in its situations, emasculated in its motive, and barren in its comedy. The situation at the end of the second act, when the hero, in order that he shall not compromise a married woman, gives himself up to justice as a thief, probably suggested to Mr. Bartley Campbell the story of his play, The Galley Slave. The first act of A Dangerous Game, as it was presented at the Museum, is weaker than Sardou's first acts usually are; and this weakness was emphasized by some poor playing. One of the finest and most characteristic parts in Nos Bons Villageois is Floupin, the apothecary; but neither the adapter nor Mr. Warren, who was cast in this character, did justice to it. Mr. Warren gave a rather humorous rendering of his lines, but his conception of the character seemed to be a trifle vague. Miss Clarke, as the youthful and passionate Pauline, was theatrical to the last degree; and Mr. J. S. Haworth, in spite of his juvenile appearance, was stiff and stagey. As in the case of The School for Scandal, many of the smaller parts were well handled, and the performance showed the effects of excellent stage management. But the interest of the play was chiefly maintained by Mr. Barron, whose performance, especially in the last two acts, was admirably balanced and very strong at the climaxes. The best thing in the performance was an interview in the fourth act between De Villepreux and Genevieve—Mr. Barron and Miss May Davenport—which was carried through on both sides in a delightful manner. Miss Davenport has improved greatly since her last appearance in New York, and she promises to become one of the best of our juvenile actresses. She is not at all lackadaisical, as most budding juveniles are, and this is a strong point in her favor; young women on the stage are apt to have too much "sentiment" and too little animal spirit. I was sorry to miss from the cast the queer form and face of Mrs. Vincent, one of the best old actresses now on the stage, and the very ideal of a Mrs. Candour and a Mrs. Malaprop. Her performance in The School for Scandal was strikingly good, and should have been mentioned before. Mrs. Vincent is another of Boston's favorite players; for she is one of those exceptionable women who can make people laugh.

On the whole, the fortieth season of the Museum has begun well, and promises to go on prosperouly. The programme, as thus far sketched out, includes a play by Mr. Louis Vider, who is chiefly known as the author of dramas still unproduced, but of whose talent the warmest words are spoken; the new Irish drama, Inchavogue, by Mr. Boucicault; a new American comedy, Sixes and Sevens, by Mr. Edgar Fawcett; Mr. Byron's latest work, The Upper Crust; a new American drama by Mr. T. R. Sullivan, a skilful adapter of foreign plays; another new play, The Ulster, by Mr. Sydney Rosenfeld; Anna Dickinson's drama, Esther Arnim; and various adaptations, successful foreign pieces, and comedy revivals. A revival of The Merchant of Venice will be one of the most notable events of this busy and perhaps brilliant season. It is gratifying to notice that Mr. Field's programme includes so much fresh work from American pens, for it is a poor policy in these days which dictates toward native authors a system of discouragement.

REMINISCENCES OF OPERA—No. 8.

The Corri Family—Refusing to Lodge "Show-Folk" on Sunday—Mr. J. H. Tully—How He Sat Upon a Dandy in the Chorus—Kindly Advice to a Clarionet Player.

In a former paper the name of Henry Corri appears as one of the principal members of the Pyne and Harrison English Opera company when at Covent Garden. Mr. Corri was formerly a member of the Haymarket company under Mr. Buckstone, and one of a family of singers whose names have figured rather prominently before the public for several years. Their father was a famous musician, a native of Dublin, and a fine organist. Three brothers have from time to time been connected with English opera. Henri Corri was the eldest, and Patrick Corri and Dussek Corri younger brothers. Dussek Corri, more familiarly known as Eugene Dussek, was a bass singer, connected with the Grand English Opera and other traveling companies in England. He married Miss Annie Thirlwall, also mentioned in these papers as a principal soprano and primadonna with the Pyne-Harrison people—a very clever and amiable lady, daughter of old Mr. Thirlwall, formerly of the Adelphi orchestra, and a prominent musician. This lady died some fifteen years ago, and her husband only survived her a few years. Mr. Patrick Corri, pleasantly known among his associates as "Pat" Corri, was a very good baritone, an excellent singer of Dibdin's songs, a genial gentleman and a jolly companion. For many years he was associated as manager and chairman of "Weston's," afterward known as "The Royal Holborn Music Hall," situate in High Holborn, and nearly opposite a famous establishment known the world over as Day & Martin's Blacking Manufactory. Pat Corri enjoyed quite a popularity in this branch of the profession, and at public concerts. He introduced and carried out the most artistic portion of the entertainment at this popular house—known as operatic selections. These consisted of a perfectly formed company of ladies and gentlemen selected in the same order as for an opera company—namely, a prima-donna, contralto, tenor, baritone and chorus—which was accompanied by an excellent orchestra. This company gave, each evening, in evening dress instead of costume, an excellent selection from a popular English opera, comprising the principal airs, duetts, trios, quartettes and choruses (without the dialogue) of such operas as The Bohemian Girl, Trovatore, Traviata, Maritana, etc., and in such a first-class manner that it retained its popularity for several years, and was imitated at other establishments of a like order, such as "The Oxford," in Oxford street, near the Tottenham Court Road, and "The Canterbury," in the Westminster road, on the Surrey side of the water.

Mr. Henry Corri was considered to be the best buffo singer in English opera in that day, and I have certainly not met his superior since. His performance of Figaro in The Barber of Seville was a most humorous conception and a capital bit of acting. Henry Corri was a rather tall, slim gentleman, with a very sedate-looking countenance, but a certain comical expression about the corners of the mouth, and a merry twinkle of the eye, which would light up very brilliantly when the face was brought into animation by any excitement. His singing of "Largo al Factotum" was an excellent bit of buffo vocalism—very rapid, but clear in enunciation.

Some years after the closing of Covent Garden, Mr. Corri organized an opera company. His prima-donna was his sister-in law, Annie Thirlwall, while her sister was the contralto. The tenor was Mr. Henry Haigh; baritone, Mr. Henry Corri; bass, Mr. Eugene Dussek-Corri; conductor, Mr. George Cooke. The repertoire consisted of The Barber of Seville, Robin Hood, Cinderella, The Rose of Castile, Der Freischutz, The Night-Dancers, Dinorah, La Sonnambula, Bohemian Girl, Massaniello, and Martha—followed each evening with either No Song no Supper, The Swiss Swains, The Waterman, No, The Two Gregories, or The Quaker. The popularity of this company insured them excellent patronage for several years, during which they visited in rotation, season after season, Portsmouth, Plymouth, Exeter, Bristol, Gloucester, Cheltenham, Worcester, Wolverhampton, Sheffield, Derby, Leeds, Newcastle-upon-Tyne, Edinburgh, Glasgow, Preston, Birmingham, and "the Potteries." These places constituted quite a large circuit, in which would be played engagements extending from one to three weeks. The traveling of such companies as Mr. Corri's, Mr. Rosenthal's, and the London company, was rather agreeable than otherwise. The companies were popular, and the several artistes had in a few seasons made for themselves each their circle of friends, so that each journey (which, by the bye, is necessarily very short, as the towns and cities in England lie very close together) was more of a short pleasure trip than otherwise. I know the ladies used to say they were not fairly settled in their seats, and begun to enjoy the prospect, before they were at their journey's end. Of course at times, when new ground was broken, quaint old cathedral towns for instance, when visited for the first time (in many years at least), when the memory only of the oldest inhabitant could be brought forward as to the time when "Incledon came down here, sir, and a grand concert was given in the ball-room of the George Hotel," or perhaps at the Town Hall, the said hall being in size about, say forty feet by sixty—I have often wondered how those great people in the days gone by made it pay. When we visited these towns, occasionally some inconveniences were felt, and often some ludicrous but annoying incidents would follow.

I remember the first time I visited the cathedral town of York. We arrived about 10 o'clock in the morning. Some of the gentlemen tramped about all the morning in search of lodgings. The poor, fanatical people were suspicious of "show-folk" any way,—but especially on Sunday. Our party were supposed to be very fortunate, for through the kindness of a friend in the last city we played, we had written for some lodgings and secured them. Congratulating ourselves that we were all right, we took a cab (the only one at the station) and drove to the quarters we had taken. There were four ladies and two gentleman in our party, so we put the ladies in the cab and decided to walk ourselves, leaving our luggage at the station to be brought up on the morrow. Judge of our surprise and indignation upon our arrival at the house in question to find the ladies, two of them, on the doorstep, while the other two were endeavoring to persuade the landlady to let them in. No, it was Sunday, and she would not let her lodgings on Sunday. What arguments the ladies had used I know not. Suffice it to say that my indignation scarcely knew bounds, and from simple arguments and entreaties, I had to resort to stronger measures. I had represented that it was absolutely necessary that we should arrive on Sunday for certain business on the morrow. She couldn't help it; she had always kept holy the Sabbath Day, and her folk before her, and she was determined to stick to it. But what are the ladies to do? I argued. There is no other train to-day, even if we wished to return. She couldn't help it. Are the ladies to stay in the street all day and all night? She didn't know, and evidently didn't care. I then remembered her letter accepting my terms and date, and stating that we should arrive by a late train Saturday night (which we had intended to have done). "Well, you didn't come." "But the place belongs to me, ma'am, from Saturday night, and I insist upon claiming my rights." Still she was inflexible. I hailed the cabby with—"Which is the best hotel in the city? I'll send you there, ladies, mind, and take the best and highest-priced rooms, and charge this person with them; and go before the magistrates to-morrow and make her pay." I had touched the right spot—her pocket—which upset her religious scruples in a jiffy.

Just at this moment, unseen by me, a lady living on the opposite side of the street, who had witnessed the unusual demonstration, sent her servant across with a polite message of inquiry—could she be of any service? One of our party had responded with the details, and the servant had just returned with the message that the lady's house was at our disposal until we could suit ourselves on the morrow. The landlady, having come to her senses from the last forcible argument, said: "Well, she didn't want to be hard on folks, and we could come in." This we now indignantly refused to do. At this she became abusive, but we marched across the street to our gracious and hospitable hostess, and found a hearty welcome.

These mortifying episodes were traceable to the extreme ignorance in regard to things theatrical—or operatic—by a simple and fanatical people who had been taught by the priesthood that our calling was pernicious and baneful. They could only occur under such circumstances, and in localities where theatricals were seldom seen, or were only visited by those rude structures upon four wheels that perambulate the small towns and villages of Great Britain (even now), and give their entertainments generally at a country fair. They have generally a raised platform in front, with a flight of steps to the ground; the centre is generally the opening, and a temporary ticket-office is there stationed. Most generally a large man, with a whip in one hand and a speaking-trumpet in the other, bawls forth the programme, which usually consists of a farce, a melodrama, and a pantomime. This is generally all gone through with inside of an hour, when the crowd is dismissed, and a fresh audience touted for. Such people as these, of course, are to the simple country-folk (all people are called country folk in England who live outside London) fair samples of the whole tribe theatrical. And as was the case with our friend the brewer in Dewsbury (mentioned in a former number), who wanted to know how many clowns we had in the opera company, these people did not understand the aristocratic and refined position of "an opera company."

Mr. J. H. Tully, late conductor at Drury Lane, of whom I have spoken before, was our conductor upon a short tour, in which Miss Fanny Ternan was prima-donna and Mr. and Mrs. Ehott Galer contralto and tenor. The usual repertoire of operas was given, and a fairly remunerative season was the result. Mr. Tully was a good specimen of the jolly Englishman, both in person and manners, and a fine musician, very fond of a joke, thoroughly good-humored; but he could be very caustic at times, and especially with pretentious people in musical matters. Upon one occasion the management had succeeded in introducing quite a large chorus into the organization over which Mr. Tully presided as conductor, most of them amateurs who knew but a smattering of the operas. Tully was incensed at this, but nevertheless had to submit. The opera was Sonnambula, and during rehearsal he noticed one man in particular who was quite a dandy in his attire, but who was evidently innocent of the music. Tully went for him as follows: Stopping the orchestra, he said, in his peculiar drawling, deep voice: "Ladies and gentlemen, we'll just try that again." So the music was recommenced. Tat, tat, tat went the baton, and again the orchestra stopped. "There's something wrong somewhere. Some gentleman will persist in singing A flat when it is A natural. Ah! yes—that gentleman"—pointing out the gentleman in question—"You, sir, in the flashy necktie." The individual in question stammered forth, "No, sir, excuse me, it couldn't be me, sir." "Oh yes, my boy; you are the party, you know you can't deceive me; I've got a pair of ears, you know." "If you please, Mr. Tully, it couldn't be me, for I wasn't singing at all." "I know you wasn't," said Tully, "but I wanted you to acknowledge it, you know." "If you please, sir, I haven't seen a copy of the opera, sir, yet," said the accused party, "Oh! Oh!" said Tully. "Gentlemen"—turning to the orchestra—"here's a man who says he hasn't seen a score of Sonnambula, I haven't seen one myself for some time." He was conducting from a conductor's manuscript copy. "I know there's one in the Library of the British Museum. It is quite a curiosity, and the man that wants to see one ought to be put there as a curiosity too."

Upon another occasion Tully was playing in the old-fashioned town of Ipswich, on the eastern coast of England. The company were rehearsing upon the Monday morning of the opening night. Mr. Tully had brought his own orchestra from London, but there was a quaint little old gentleman, who had belonged to the local orchestra, used to fill up. The little old gentleman had been the clarionet for many years, but time had done its work, and the clarionet was one of the things of bygone days. He took his place, however, and Mr. Tully took no notice of the player, whose notes were too feeble to be at all troublesome. At the end of the rehearsal the old gentleman was drawing on his threadbare gloves and beaming with smiles and some pride at being in the company of the great Mr. Tully of Drury Lane. He ventured to approach the conductor with—"A'hem! Mr. Tully, sir, may I inquire at what time we take our seats this evening?" "At a quarter to 8 precisely," said Tully. "Very good, sir; I shall be punctual." "Yes, do," said Tully, kindly; "but, my dear sir, do me a favor—will you?" "Of course, sir," said the little old gentleman; "how can I, pray?" "Why"—and Tully leaned over quite confidentially to the old gentleman's ear—"why, leave the clarionet at home, please!"

H. W. ELLIS.

Concerning "The Danites."

[London Era.]

Playgoers have very emphatically endorsed the opinion which we expressed in May last, when we stated that there was much to interest and much to amuse in The Danites, and the encouraging plaudits, expressive of admiration and delight, that have rung out since the removal of the play to the Globe, have shown that even among those patrons of the Drama who are called "fashionable" it is possible to find a keen appreciation of incidents that are "sensational," and of humor that is rough, when, as in The Danites, they are found in combination with a story possessing human interest, and so contrived as to strike the chord of human sympathy. Last Saturday Mr. and Mrs. McKee Rankin brought their successful engagement here to a close with the one-hundredth performance in London of the piece with which their name and their fame are so closely associated. As anticipated, the occasion was one of more than usual interest, the audience numbering Sir John A. McDonald, the Premier of Canada, and many whose names, both on this and the other side of the Atlantic, are recognized in connection with literature and art. Mr. McKee Rankin's personal qualities have during his stay amongst us endeared him to a large circle of new-found friends, while his unmistakable histrionic ability has won him favor with the public. Last Saturday the many fine features of his Sandy McGee were once more fully appreciated; and Sandy, the warm-hearted, brave, simple fellow, whom we have described as a giant in strength and a child in feeling, was the recipient of cheers that were enthusiastic and thoroughly well deserved. Mrs. McKee Rankin, too, as the hunted, terrified Nancy Williams, got fairly hold of the hearts of her audience, and never "let go" until the curtain fell. At the end of the fourth act she was the recipient of a magnificent basket of flowers, and the floral compliment was certainly well merited. The support given to the principals was, as before, of a first-rate order, Isabel Waldron taking high honors for her embodiment of Hulda, the pretty school teacher, whose presence exercises so beneficial a charm among the rough Californian miners. Charles Godfrey, surnamed the Parson, because he can swear louder and faster than any other man at the diggings, once more had a most able representative in W. E. Sheridan. Harry Hawk furnished plenty of fun as the Heathen Chinee; and some further commendation is due to Messrs. Lingham and Waldron as the avenging Danites; to Mr. Holland, who, as William Wise, the Judge, proud of the "glorious climate of California," gives a character sketch marvelously clever; to the Misses Randolph and Marble as Sallie Sloan and Henrietta Dickson, a couple of camp-girls; and, indeed, to all engaged.

SIFTINGS OF OUR MAIL.

A FRIEND'S TRIBUTE TO GEORGE B. FARNSWORTH'S MEMORY.

EDITOR NEW YORK MIRROR:

On the 26th of August passed away one of best beloved men, by all who knew him, at the age of 44 years 3 months. He was so many years connected with the dramatic profession, and numbered so many friends among them, that it is but just to his memory something be said of him in the leading dramatic paper.

George Farnsworth was for many years head clerk at the Parker House, Boston, but when Selwyn's Theatre was built he was appointed treasurer, being the warm personal friend of Mr. Arthur Cheney. He remained in this position as long as it was Selwyn's Theatre, and when it was rechristened the Globe, under Mr. Fechter's management, he was again made treasurer. After Mr. Cheney's death, Mr. Farnsworth returned to the hotel business, filling positions at the Windsor, in this city, also the Fifth Avenue Hotel. He next went to the Palmer House, Chicago, and his last position was at the Revere House, Boston. The Summer of 1877 he was one of the proprietors of Congress Hall, Saratoga, and since then he has been head room clerk of the Grand Union Hotel, Saratoga. He was also several Summers at the Ocean House, Newport. Wherever he went he made hosts of friends, by his gentlemanly bearing, unselfishness and jollity.

He was a good amateur actor, and several times made his appearance on the stage of Selwyn's Theatre. He made a great hit in the part of Dolly Spanker, at a benefit given Mrs. Chanfrau; so much so, that he was called "Dolly" by his intimate friends ever after. At his funeral, Mrs. Bates of Boston sent a pillow of flowers, in the centre of which was the word "Dolly" in violets. Mr. Farnsworth also made a hit in the character of Dame Hatley, in the burlesque of Black-eyed Susan, on the occasion of Mr. Cheney's benefit. He was the lifelong friend of Miss Clara Louise Kellogg, who regarded him always as a dear brother, and will doubtless shed many tears when she learns of his death. He was also the attached friend of Mrs. McKee Rankin, Mr. William R. Floyd, Mr. Henry Jarrett, Miss Carlotta Evelyn and Miss Laura Joyce. To those who knew him intimately his loss is a personal bereavement. He was a manly, upright, kindly soul, with not an enemy but himself. He was buried in Mt. Auburn Cemetery, by the side of his wife, who only lived a year after their marriage, thirteen years ago. She was the daughter of Mr. John Pray of Boston. But few men die upon whose passing away a deeper sigh of sincere sympathy and sorrow is given than attended the death of George Farnsworth.

It is worthy of mention that John Selwyn, Arthur Cheney, Charles Fechter, and George Farnsworth, all so closely allied, are now dead. A MOURNER.

NEW YORK, Sept. 6.

A LETTER FROM THE WIDOW BEDOTT.

SAN FRANCISCO, Aug. 28, 1880.

EDITOR NEW YORK MIRROR:

DEAR SIR:—The following ill natured notice has been cut from THE MIRROR, sent from this city by your supposed correspondent:

"The principal star of course is Mr. Nell Burgess, who is a very good actor of his kind, but when the programme informs us that his female impersonation is so fine that nobody would suspect the difference of sex, it is stretching it rather too much—for a California audience The play itself is composed of many very humorous scenes and also of a great many improbabilities. The latter so much predominate that one will involuntarily confess the play to be "overdone." It is compared (at least on the programme) to Joshua Whitcomb; and, on the same authority, excels even that play, but if the truth be told, it does not begin to be near like it. In Joshua Whitcomb we have the representation of a good, bluff old man, who thoroughly believes in the old adage—Honi soit qui mal y pense: while in Widow Bedott we have an old dame who, were she to appear and to act in reality what the play gives us, would not be tolerated a moment"

There is no truth in what it says. Critics here and elsewhere have compared Widow Bedott to Joshua Whitcomb and said it excelled that play, but we never did so on our programme, a copy of which I send (the one we always use). I should like the truth to be stated in your paper, as Mr. D. Thompson is a friend of mine, and no one has a higher opinion of his acting and play than myself.

Respectfully yours, NEIL BURGESS,

"WALSINGHAM" TO THE FRONT.

LONDON, Aug. 25, 1880.

EDITOR NEW YORK MIRROR:

MY DEAR SIR:—In your admirable issue of the 14th instant the following appears:

"Will Stuart writes over from London that Modjeska and the Prince of Wales supped and smoked cigarettes together in jolly fashion the other night. That sounds very pretty and characteristic, and all that, but when the Prince was thus enjoying himself in a far from royal manner with the Polish actress, where was the Count Bozenta, Madame's spouse? There's the rub."

The reader who casts his eye down the same column might have seen that this little incident occured at a crowded soiree at Hamilton Aide's, Queen Anne's Gates, but every reader may not have taken the trouble to put two and two together; hence this note

In your playful comment, my dear MIRROR, he who runs may fancy he reads an innuendo, and an innuendo is, in this instance, something to be corrected. Therefore, I ask your space to say that the Count Bozenta was present, as he always is, being the most devoted of husbands to the most exemplary of wives. Mme. Modjeska's unblemished reputation is likely to make her great social popularity in London as enduring as it is deserved. You and I know this, but pray let your readers understand it also, and oblige yours, faithfully, C. W. STUART.

(Walsingham.)

[Mr. Stuart's communication is published for what it is worth. It is very doubtful, however, that the Prince of Wales ever smoked cigarettes in public with Mme. Modjeska or any other actress.—ED. MIRROR.]

Alice Oates and "The Favorites."

The new organization headed by Alice Oates appeared before a very large audience at the Opera House, Poughkeepsie, Tuesday evening, in what the bills termed an absorbing absurdity, written by William Seymour. Mr. Seymour is well and favorably known as stage manager at the Boston Museum. We do not know whether this is his first attempt at play-writing or not, but it is a piece of work that might reflect credit on an older author. In our judgment, to string together a lot of ridiculous absurdities, always on the verge of burlesque and never trespassing on the vulgar, is no easy matter.

The piece is in three acts, and is entitled Long Branch; or, Seaside Summer Scenes. The first act is laid in New York, the other two at the Branch. It is interspersed with thirty selected and original bits of music, bright, sparkling, and always in good taste. Mrs. Oates assumes three characters, and made a great hit by her vivacious acting and charming appearance. She is in remarkably good voice, and sang "Good-bye, Sweetheart" fully up to her old-time ability. W. H. Fitzgerald played the bashful lover to the life, and made a decided impression in his songs. He is the best tenor we have seen on the dramatic stage. Alf McDowell, the Philadelphia comedian, was a success as a Massachusetts boy the moment he struck the stage. Messrs. McIntyre and Heath in their act are simply great, and in their acting as the Dutch lawyers, Census-taker, New Orleans Creole, etc., were very good. Mollie Ravel was extremely good as the conventional old maid. The other members of the company were well up in their parts and rendered valuable assistance. When the audience were not applauding they were screaming with laughter; and taken altogether it was a most successful first-night, and may well be pronounced one of the most emphatic successes of the season. The piece has real merit, and the company is an exceptionally good one.

A Letter by W. C. Macready.

MY DEAR SIR:—In answer to your proposition of yesterday, viz: "any of the first tragic characters, be they what they may, that Mr. Kemble will play, Mr. Macready will play second to, provided Mr. Kemble will do the like within a limited time, say within a month," I must beg to say that it is altogether anomalous for one engaged as a first actor to be asked to make such sacrifices (Mr. Young is well paid for the same, though with a first-rate tragedian); but I will make them gratuitously. I will accept your proposal with regard to Mr. C. Kemble, clearly and tangibly laid before me. The terms of yours are not strictly definite; and, therefore, having looked carefully through the list of acting-plays, I subjoin all those in which opportunity is offered by first-rate characters for such an experiment, and speak openly and plainly to a plain and open demand:

I will play with Mr. Kemble—and at different times alternately: Othello and Iago, Lear and Edgar, Macduff and Macbeth, Richard and Richmond, Wolsey and Cromwell, John and Falconbridge, Brutus and Cassius, Virginius and Icilius, Zanga and Alonzo, Essex and Southampton, Orestes and Penruddock, Hamlet, Rolla, Luke, Kitely, Henry V., the Duke Aranza.

This I take to be your meaning, and put in a manner that does not admit of misconstruction. There are some clauses I have to add, viz:

1st. As I condescend to stoop from my rank and the terms of my engagement (without the least motive or recompense), I must have precedence in the performance of the different characters.

2d. That the two gentlemen, Capt. Forbes and Mr. Willett, shall pledge their honor that no one order shall be admitted on these evenings.

3d. That this shall not prejudice my engagement further than this point—if Mr. C. Kemble so demonstrates his superiority to myself in various characters as to make it the interest of the theatre he should retain them, I will most willingly resign all claim to them, but cannot continue the "second" in those plays which I have hitherto stood first. If I am not quite explicit, I have tried to be so, and am, dear sir, most truly, yours very obliged, W. C. MACREADY,

69, BERNERS STREET, Jan. 23, 1823.

To — FOSTER, ESQ.

P. S.—All this I am ready to fulfill, but I will not permit the proprietors to select such only as they may please; let us take from the list six of Shakespeare's, at all events [I am] in earnest, and with the touchstone characters of the drama. If fairness is meant, this is fair for all, for I should despise myself if I could descend to any underhand means of aggrandizing myself.

DREW-BAKER.—*On dit*, that John Drew was married to Josephine Baker last Sunday at Long Branch.

LINGHAM.—Matt Lingham is engaged to appear at the Fifth Avenue Theatre in An American Girl.

—Rice & Jarrett's Musical Phalanx commenced rehearsals at Teutonia Assembly Rooms Wednesday.

PERCY.—Townsend Percy's play is underlined for production at the Park. It will follow Edgewood Folks.

AHEAD.—The *Star* beat the dailies Wednesday morning giving an account of the Passion Play at Booth's in December.

READE.—Charles Reade is putting Masks and Faces in shape for presentation at the Madison Square. It will follow Hazel Kirke.

DUMARE.—Annetta Dumare joined the Sparks company Monday night, and played the French girl in the second act of Dreams charmingly.

DEMPSEY.—Louise Dempsey was never seen to better advantage than in the revival of Around the World at Niblo's. She is a graceful, symmetrical woman, and dresses handsomely.

SMITH.—Mme. P. A. Smith has returned from abroad with all sorts of novelties and late ideas in the modiste's line. She made Maude Granger's handsome costumes for Antonia in Two Nights in Rome, and has just finished some rich dresses for Emma Abbott, a wedding robe to be worn in Lucia being notably elegant.

—The Criterion Comedy company open at Pike's, Cincinnati, 20th.

—Mr. Harley Merry has painted a very handsome drop-curtain for Col. Sinn's Park Theatre, Brooklyn. The scene is a mountain pass in Grenada.

PROFESSIONAL CARDS.

[CONTINUED FROM FIRST PAGE.]

ADELAIDE THORNTON.
With Maude Granger's company, season 1880-1881, as Sylvia de Montalan, in Two Nights in Rome, at Union Square Theatre

EDWARD KENDALL.
Refined Character Artist. First-Class troupes of the Tourist order will secure an acquisition by addressing 154 Court St., Boston, Mass.

GERALD BLAKE,
Juvenile or Walking Gent,
late Gaiety, Dublin At liberty.
Address MIRROR.

LAURA L. PHILLIPS
Will negotiate with managers for the production of the late John Brougham's plays Address this office.

MRS. THOMAS BARRY.
Late Leading Lady Boston Theatre.
Disengaged.
Address Hotel Comfort, Boston, Mass.

MANAGERS AND AGENTS!
Your attention is called to the
Chicago and Alton
RAILROAD,
The New Short Line between
CHICAGO, ST. LOUIS AND KANSAS CITY,
and Splendid Show Towns along the Line.
For particulars address,
JAMES CHARLTON,
General Passenger Agent,
W. E. HOYT, Chicago, Ill.
338 Broadway, New York.

GREAT
SOUTHERN MAIL
AND KENNESAW ROUTE.
G. M. HUNTINGTON,
General Eastern Passenger Agent,
303 Broadway, N. Y.
J. C. ANDREWS,
General Southern Agent,
Cor. Camp and Common streets, N. Orleans.
B. W. WRENN,
Atlanta, Ga.

"WHEN, IN THE COURSE OF HUMAN EVENTS," Theatrical, Opera and other companies of artists travel professionally, money first, convenience and comfort next, are the objects sought. To make money it is necessary to visit the largest and best business centres and pleasure resorts; to have the others, travel by the best built and equipped road which traverses the best country, and unites all such places as are worth anything in this line.
THE CHICAGO, MILWAUKEE AND ST. PAUL RAILWAY
Fills the above bill in every particular, traversing the whole heart of the great Northwest by its various lines.
The only Northwestern line running its own sleeping-cars, which are the equals of the best. Its parlor-cars between Chicago and Milwaukee are the best in the world, and its whole equipment of the best quality and track perfect. Rates as liberal as any other Northwestern line. To secure all these advantages, apply to TIM E. CHANDLER, 63 Clark street, Chicago, Ill; I. A. SMITH, 363 Broadway, New York; J. R. HIXSON, 306 Washington street, Boston, or A. V. H. CARPENTER, General Passenger Agent, Milwaukee, Wis. Chicago Depot, corner Canal and West Madison streets, in the heart of the city.

GRAND OPERA HOUSE,
HAMILTON, CANADA.
This elegant Opera House, now in course of erection at a cost of $50,000, will be the most complete in Canada, and the only Regular Theatre in the city, Will open on or about
NOVEMBER 15th.
Situated in the centre of the city, close to the Post-office and principal hotels. Street cars from the entrance, running North, South, East and West. Also Steam Motor connection with Dundas and special railway arrangements with surrounding towns to and from each performance. The Theatre built by a stock company composed of the principal theatre-going people of the city, as shareholders and paying patrons.
The auditorium on the ground floor, frescoed in the latest designs. Spacious Main Entrance, Lobby and retiring-rooms; four Proscenium Boxes; twelve comfortable dressing-rooms; seven exits; folding opera chairs; stage 32x58; seating capacity, 1,200; standing room for 400 more; large stock of scenery, painted by Leon H. Lempert of Rochester; together with the latest improvements in stage fittings, lighting, heating and ventillation.
Hamilton is the manufacturing centre of Canada, and contains the head offices and work-shops of the Great Western and Hamilton and Northwestern Railways, and is on the direct line between the New York and Michigan circuits.
Population of city and suburbs, 60,000. First class show town. Two daily papers. Will be conducted on first-class principles.
WILL SHARE OR RENT.
For terms and dates, address,
J. R. SPACKMAN,
Park Theatre, Brooklyn,
Or C. R. GARDINER, 12 Union Square.

BOBBY AND DANNY
DALY.
Juvenile Comedians.
LEADING CHARACTERS AND SPECIALTIES,
WITH
CORINNE OPERA CO. 1880-81.

Important.
When you visit or leave New York City save baggage expressage and carriage hire, and stop at the Grand Union Hotel, nearly opposite Grand Central Depot. 350 elegant rooms reduced to $1 and upward per day, European plan. Elevator. Restaurant supplied with the best. Horse cars, stages and Elevated railroad to all depots. Families can live better for less money at Grand Union Hotel than any other first-class hotel in the city. Be careful and see that Grand Union is on the sign before you enter.

WANTED.—FAIR WEEK.
A FIRST-CLASS ATTRACTION.
FAIR COMMENCES 12th OCTOBER.
None but FIRST-CLASS COMPANIES need apply.
BELTON GILREATH,
Gilreath Opera,
Greenville, S. C.

WANTED.—YOUNG WOMAN WITH strong contralto voice, that can act, to join a small musical company at a low salary for the season. A good opportunity for a beginner.
Address CONTRALTO, MIRROR office

WANTED—TO SELL A NUMBER of Velvet, Silk and Satin Dresses, good night colors. To be seen between 10 and 3 daily, at Miss BURNET'S, 28 West Houston street, City.

WESTERN DRAMATIC EXCHANGE
Transacting Amusement Business of all kinds.
197 MADISON ST., CHICAGO, ILL.

ACADEMY OF MUSIC,
MILWAUKEE,
WISCONSIN.
The finest theatre in the Northwest, and ONLY one on the GROUND FLOOR.
Ten modes of egress. Capacity 1,600.
Fully stocked with elegant scenery and all else necessary for the proper production of all plays, operas, etc. Would like to hear from managers of first class combinations ONLY. Will either rent or share.
Address,
HARRY DEAKIN,
Lessee and Manager.

NEW ORLEANS, LA. SEASON OF 1880-81
BIDWELL'S
ACADEMY OF MUSIC.
RECONSTRUCTED,
ENLARGED AND IMPROVED.
ST. CHARLES THEATRE,
THE LARGEST AND MOST COMMODIOUS THEATRE IN THE CITY.
Recently purchased by me, will be put in thorough order for the season of 1880-81. BOTH OF THE ABOVE THEATRES WILL BE UNDER MY PERSONAL MANAGEMENT. First-class attractions desiring to visit New Orleans during the coming season, will please communicate with
D. BIDWELL,
Proprietor and Manager.

THE CHARLESTON
Amusement Association
is prepared to make engagements with first-class musical and dramatic organizations for a limited number of entertainments, to be given in that city during the approaching season. CHARLESTON, S. C.

MISS FANNY REEVES
AND
E. A. McDOWELL,
Address 148 West 25th st.

THE
KIRALFY BROS.'
SPECTACULAR SEASON OF 1880-81,
Opened with a furore and an ovation at
NIBLO'S GARDEN THEATRE,
MONDAY EVENING, AUG. 30.
SUCCESSFUL REVIVAL OF KIRALFY BROS.' REMODELED AND RENOWNED SPECTACLE,
Around the World
IN EIGHTY DAYS,
SCORING A TRIUMPH IN EVERY FEATURE ON ITS FIRST NIGHT.
All the novel details of scenery, ballet, costume, stage grouping and dramatic situation received with decided marks of approbation.
DECLARED THE BEST SPECTACULAR PIECE EVER PRESENTED.

OPINIONS OF THE PRESS.
It ended in an ovation to the Kiralfys'. As now produced, it is possibly the grandest spectacular combination ever given in this city.—HERALD.
The Kiralfy's have admirably succeeded, and their play is better mounted and more satisfactorily produced than ever before.—STAR.
The present performance surpasses in beauty all others. Its costumes charm and astonish the eye, and its ballets are the poetry of motion.—SUN.
The audience had an opportunity, in act second, to discover that the Kiralfys have not lost the art of making spectacular plays pleasing without being offensive to the most fastidious persons. The finale of the second act was naturally followed by tumults of applause which the scene richly deserved.—TIMES.
The Arabian Nights of Niblo's Theatre have again begun with the revival of the Kiralfys' Around the World. It proved resplendent to the fullest measure of "barbaric wealth and gold." The Porcelain Palace is a picture of really lovely delicacy. The scenic part is radiant, and the accessories are of the best kind.—TRIBUNE.
The same play has been done at Niblo's before, but never so well as now. Throughout the performance the applause was very liberal, and it was deserved.—TRUTH.
The Kiralfy Brothers opened their season at Niblo's with Around the World. The first march and ballet is undoubtedly one of the most beautiful and striking arrangements ever produced. The effect is exceedingly rich and there is no touch of gaudiness.—WORLD.

UNQUALIFIED SUCCESS
OF
MR. GEORGE HOLLAND
AND
OUR GENTLEMEN FRIENDS
AT THE
STANDARD THEATRE, NEW YORK.
ROUTE:

Stamford, Conn	August	30
Bridgeport, "	"	31
Ansonia, "	Sept.	1
Meriden, "	"	2
New Britain, "	"	3
New Haven, "	"	4
Waterbury, "	"	6
Hartford, "	"	7
Holyoke, Mass	"	8

A GOLDEN SORROW,
an emotional play for a lady star.
THE FROLICSOME OYSTERS,
a thrilling musical venture (in which no "rests" occur). On board
THE SUSAN JANE,
"Gushing, tender and boisterous in its merriment."
A MUSICAL COMEDY,
Comprising a full evening's amusement. An entirely novel and original conception in plot and stage setting. Copyrighted.
H. WAYNE ELLIS, 40 East 9th St.

STILL THE LAST AND GREATEST SUCCESS.
W. C. MITCHELL'S PLEASURE PARTY
In the New Musical Comedy,
OUR GOBLINS
OR, FUN ON THE RHINE.
BY MR. WILLIAM GILL.
Season of 1880-'81 begins at the CHESTNUT STREET THEATRE, PHILADELPHIA, AUG. 30, for two weeks.
"The Greatest Hit of the Season."—N. Y. HERALD.
All persons are hereby cautioned on infringements, as the piece is fully protected by Copyright, and legal proceeding will be immediately instituted against all offenders by
W. C. MITCHELL,
Proprietor and Manager.
Permanent address, Sinclair House, Eighth street, and Broadway New York.
J. W. BURKE, Business Agent.

COMMENCING NOV. 1.
A. M. PALMER'S
UNION SQUARE THEATRE
COMBINATION
in their most pronounced success of last season,
A FALSE FRIEND.
ALL THE ORIGINAL COSTUMES
and a great cast selected and rehearsed under the immediate direction of Manager A. M. Palmer.
TIME ALL FILLED TO MARCH 14.
Managers wanting this powerful attraction after that date, apply to
C. R. GARDINER,
12 Union Square.

MADAME P. A. SMITH,
THEATRICAL DRESSMAKER.
MODES DE PARIS.
117 WEST TWENTY-EIGHTH STREET, N. Y.
The dresses worn by Adele Belgarde at Haverly's were designed by Mme. Smith.
All the latest Parisian Fashions received at our establishment as soon as issued in Paris.
Actresses will find it to their advantage to give me a call.

EUGENE BREHM,
NO. 10 UNION SQUARE.
RESORT OF THE
DRAMATIC PROFESSION.

POPE'S THEATRE,
ST. LOUIS.
SEATING CAPACITY, 1,720.
STANDING ROOM, 650.
The largest, most elegant and best located house in the city.
Managers of Combinations desiring dates will please address
CHARLES POPE,
Station M., New York City.

ST. LOUIS, MO.
OLYMPIC THEATRE,
CHAS. A. SPALDING....Proprietor & Manager.
GRAND OPERA HOUSE,
JNO. W. NORTON.....Proprietor & Manager.
The largest, best appointed and best located Theatres in the city.
Address all communications to
JNO. W. NORTON,
Grand Opera House, St. Louis, Mo.

PERHAM'S
ORIGINAL
Seven-Mile Mirror
FOR SALE.
This largest and best Panorama of a trip from Buffalo through Niagara River, Montreal, Quebec, Falls of Montmorenci, St. Lawrence River, Thousand Islands, to mouth of Saugenay River, including Forts, Rapids, Cathedrals and Cities, has earned more than Four Hundred Thousand ($400,000) dollars. Was exhibited for two consecutive years in Philadelphia and New York. Over 350,000 people visited it in Boston. Has never been seen West or in Europe. Having lain idle for the last twenty years, the present owner thinks it should be again exhibited. Will sell at reasonable price and take mortgage on it for one-half purchase money. Continuous scenes 12 feet high and from 25 to 45 feet in length, and a faithful and artistic representation by a well-known London Artist, the whole making an exhibition of two hours, and all ready for exhibiting. Press notices from the leading New York, Philadelphia and Boston papers.
Address for further particulars and price,
GEORGE A. JONES & CO.,
Lecture and Musical Agency,
28 School Street, Boston, Mass.

NEVIN OPERA HOUSE.
ROME, GA.,
Now being completed at a cost of $20,000, will be opened September 15, 1880. Built specially for theatrical purposes. Seating capacity 900. Parquet, Dress Circle, Balcony, Private Boxes, Folding-seat opera chairs, well lighted, ventilated, and all modern improvements; beautiful fresco and carved work, fine stage, scenery and dressing-rooms; all looking to the comfort of Actors and pleasure of their audiences. Population of Rome and adjoining suburbs, by U. S. Census, just taken, 7,000. Connected by railway with Selma, Ala., Chattanooga, Tenn., and Atlanta, Ga., and acknowledged to be one of the best "show towns" in the South. Rent moderate, and liberal sharing terms to first-class attractions. The following, among other Troupes, played to fine audiences in this city the past season: McKee Rankin, Grau, Kate Thayer, Barney Macauley, Huntley, Joe Murphy, Frederick Paulding, Barlow, Wilson, Primrose & West, Duprez, Ford's Juveniles, and Louise Pomeroy. For dates, etc., address M. A. NEVIN, Proprietor, ROME GA. ☞ Put us in your route.

MIRTH! MUSIC! MELODY!

THE FAVORITES,

IN AN ABSORBING ABSURDITY ENTITLED:

LONG BRANCH;

SEASIDE SUMMER SCENES.

By William Seymour.

WITH AMERICA'S OWN PRIMA DONNA COMEDIENNE,

ALICE OATES,

A COMPLETE COMEDY COMPANY,

THE GREAT SOUTHERN TEAM

AND

THE ALBION QUARTETTE,

and the following important cast:

MISS ELECTRA MNEMOSYNE BRACEGIRDLE. (Assuming the characters of the Royal Middy and Sal 'Cretia Dobbins.)
"She read much! Spinal meningitis had no terrors for her. Her will was law, and her law was love".....ALICE OATES.

JULIAN GEYSER HAWTHORNEWATER.
"Imported for family use from Saratoga! He never told his love (until he got a good chance), but let concealment like a canker-worm prey on the rouged blossoms of his cheek!"..... .....W. H. FITZGERALD.

CYRUS PEELE SPUNOUT.
"From down Tantog way. Born to be a Hero! He rose from the ranks, and ranks among the wild-roses of Massachusetts."
ALFRED McDOWELL.

MR. DEMOSTHENES BUNNION.
"A necessary evil! The heavy father who is used to lighten up the play.
G. V. DEMOREST.

EDWIN SKINNEM STOUT.
"Here we have an earnest reminder that "variety" is the "spice of life," and that "one man" in the piece sometimes "plays many parts."..... ..THOMAS H. HEATH.

MISS ANGIE LEENE HINGE.
"A blushing maiden of five and forty—well forty-fied to meet the trials of this world. Named after her nature—Angelical!".....MOLLIE RAVEL.

JESSIE SWEETAPPLE.
"Jest as sweet as an apple, and an early apple-i-cation of her lips to yours is a sure cure for apple plexy.
LILLIAN SHANDLEY.

MISS LUCINDA WALDRON.
"Born like a damask rose—to blush unseen—but in her case the damask partakes more of ebony."..... JAMES McINTYRE.

TIME OF THE PLAY.—The interesting period known as "Summer"—when all mankind vies with the ice in melting!

SCENE OF THE PLAY.—The rural village, "New York," and the adjacent metropolitan city, "Long Branch."

THE "COMPENDIUM OF CACHINATORIAL CLAUSES."

[Continued in our next.]

J. W. McKinney.....Manager.
Samuel P. Watkins.....Acting Manager.
D. B. Hodges.....Advance Agent.
F. Ernest Reiter.....Musical Director.

TIME FILLED TO FEB. 7th. DATES AFTER FEBRUARY,
Address
C. R. GARDINER,
12 Union Square.

G. MATHESIUS,

315 W. 26th St.,

NEW YORK.

CRAYON PORTRAITS

AND

PROCESS DRAWING.

MR. ST. IAGO JAMES,

PRIMO-BASSO CANTANTE.

FROM GRAND ENGLISH OPERA

companies in Italy and England. Extensive repertoire, including Don Jose, Don Pedro, Plunkett, Mefistofeles, Devilshoof, Duke Alphonso, Leporello, Crispino, Kantschukoff, Mourzouk, etc.

Responsible managers only, for Italian or English opera, concerts, etc., address care New York Mirror.

MISS IDA JEFFREYS.

LEADING BUSINESS.

PERMANENT ADDRESS:

NEW YORK MIRROR.

OWENS' ACADEMY OF MUSIC,

CHARLESTON, S. C.

All business communications should be addressed to

J. M. BARRON, Business Manager,

347 Hollins st., Baltimore, Md.

VAN WYCK ACADEMY OF MUSIC,

NORFOLK, VIRGINIA.

This magnificent new building will be finished about the 1st of September, 1880. Five exits, all modern improvements. Seating capacity, 1,250. H. D. VAN WYCK,
Sole Proprietor and Manager.

SINK'S OPERA HOUSE.

ROME, N. Y.

A. J. Sink.....Proprietor.
Rent per night $35. Only first-class companies played on per cent.
S. W. Sink.....City Bill Poster.

VAN NESS HOUSE, BURLINGTON,

VERMONT. The finest in Northern Vermont. Liberal arrangements with Dramatic and Musical Organizations. P. C. Darber, O. B. Ferguson, Proprietors.

ELLSWORTH,

VAN BEUREN

& SMITH,

NEW YORK CITY,

BILL POSTERS,

DISTRIBUTORS

AND

GENERAL ADVERTISERS.

CONTRACTING AGENTS

FOR THE

UNITED STATES AND CANADAS.

OFFICE,

No. 26 ROSE ST.

BRANCHES,

162 East 126th Street,

AND

513 1-2 Seventh Avenue.

NOVELTY THEATRE.

BROOKLYN, E. D.

NEW YORK.

THEALL & WILLIAMS,

MANAGERS.

ADDRESS ALL COMMUNICATIONS AS ABOVE.

ENGLISH'S

NEW OPERA HOUSE,

INDIANAPOLIS, INDIANA.

Will E. English..Proprietor and Manager.

This grand building now in course of erection, in the centre of the city, will be completed by September 27th, in magnificent style, and will be by far the finest theatre in Indiana, and one of the finest in the United States. It will be on the ground floor, with elegant retiring-rooms, spacious lobbies and promenades, twelve proscenium boxes, fourteen elegant dressing-rooms, six wide exits on all sides of the auditorium, with comfortable seats for 2,000 people, and all the most modern and perfect stage appointments and improvements.

Managers of first-class combinations only, address as above.

SCHAEFER'S OPERA HOUSE,

CANTON, OHIO.

Seating capacity 1,200. Manufacturing centre. Five new railroads terminate here, Dec. 1, 1880.

For dates and terms address
LOUIS SCHAEFER, Proprietor.

A MAGNIFICENT WARDROBE.

FOR SALE.—A Juvenile man's wardrobe made to order in Paris, France. Eighteen dresses, square-cuts, shapes, etc., etc.
Apply to J. J. SPIES,
Mirror Building, 12 Union Square.

RICHARD FOOTE,

TRAGEDIAN,

Gives ORATORICAL and DRAMATIC Instruction to Ladies and Gentlemen.

333 WEST 23D STREET,

NEW YORK.

BARTLEY CAMPBELL'S SUCCESSFUL PLAY,

FATE.

FOR RIGHTS OR PRIVILEGES,
ADDRESS C. R. GARDNER,
12 UNION SQUARE.

BURR BROWN,

The Bookseller,

MACON, GA.

Local Manager, Reserved-Seat Agent, and CITY BILL-POSTER.

Four Cents per Sheet. No Board Rent and NO TICKETS FOR STANDS.

Companies played on Shares, as usual.

1880. 1881.

MINNIE PALMER'S GAIETY COMPANY

will open the coming season at

SINN'S PARK THEATRE, BROOKLYN, Sept 6.

MINNIE PALMER, WILLIAM J. SCANLAN and first-class company of Comedians and Vocalists.

REPERTOIRE:
MINNIE PALMER'S BOARDING-SCHOOL, and an original musical comedietta in three acts, by ARCHIBALD GUNTER, entitled,

A DIME NOVEL.

MARCUS R. MAYER, Manager.
H. A. D'ARCY, Business Manager.
TIME ALL FILLED TO MARCH.
HARRY W. PECK, Advance Agent.

MAUDE GRANGER

in Mr. A. C. GUNTER'S new and original drama in four acts,

TWO NIGHTS IN ROME

AT

UNION SQUARE THEATRE

AUGUST 16 (FOUR WEEKS.)

For dates address

TITUS & FOLLIN, Managers,
Care Union Square Theatre, New York.

Macauley's Theatre

LOUISVILLE,

KENTUCKY,

SEASON 1880-81.

Address

JOHN T. MACAULEY,

Sole Lessee and Manager,

WESTMINSTER HOTEL, NEW YORK,

TILL SEPT. 10.

CARLL'S OPERA HOUSE,

NEW HAVEN, CONN.,

will be completed Sept. 20, 1880. Contains all modern improvements.

SEATING CAPACITY, 2,500.

Sixty Rooms, Opera Chairs throughout, twenty Exits, situated directly opposite Yale College and the public park. Prefer to pay a stipulated price. Will share or rent. First-class attractions only admitted.

Address P. R. CARLL.
Or CHAS. R. GARDINER,
12 Union Square, New York.

1880. SEASON 1881.

THE HOLMANS'

SPECTACULAR

OPERA COMBINATION,

PRODUCING THE

ENCHANTRESS

AND

SATANELLA.

TWO GRAND SPECTACULAR OPERAS.

Complete in every detail. Carrying five gorgeous newly-painted scenes. New dresses. New properties. Full, strong company. Specialty artists, etc.

Address C. R. GARDINER,
12 Union Square, N. Y.

EXCELSIOR!

VICTORS IN EVERY CLIME!

The recent brilliant engagement at

HAVERLY'S 14TH STREET THEATRE,

NEW YORK,

Completes the TOUR OF THE WORLD.

THE STEWARTS,

MIRTH, MUSIC, MISCHIEF, MIMICRY.

The Burlesque Comedy,

RAINBOW REVELS.

REWRITTEN, REORGANIZED, AMERICANIZED, POPULARIZED.

THE COMPANY AND PIECE A GREAT HIT.

Time filled in Philadelphia, Pittsburg, St. Louis, Cleveland, Buffalo, Rochester, Boston and Brooklyn. Apply to
J. R. GARDINER, 12 Union Square.

WILLIE EDOUIN'S SPARKS COMPANY.

THE HIT OF THE SEASON.

DREAMS; OR, FUN IN A PHOTOGRAPH GALLERY.

OPINIONS OF THE NEW YORK PRESS. SUCCESS! SUCCESS! SUCCESS!

NEW YORK HERALD.

If the success of a piece may be measured by the unmistakable enjoyment of an audience, Fun in a Photograph Gallery last night leaped at a bound into popular favor. From beginning to end it bristles with the drollest of nonsense that makes the people laugh in spite of themselves. The fun flows fast and furious. They sing, dance, act in burlesque, and elicit from the audience shouts of laughter. Not a dull or idle moment is permitted to exist during the entire evening. The closing scene is ingeniously and rapidly changed to the first, and the old man (Willie Edouin), who but a moment before was wildly rushing around the photograph gallery, awakens to find that all that has passed "was only a dream." The pretty Bijou Opera House was filled, and few audiences ever left their seats better pleased with an evening's entertainment.

NEW YORK MIRROR.

It is a riotous bit of folly, that is conceived with considerable ingenuity and originality, and displays much more cleverness of invention than is usually found in pieces of so light a nature. . . . The "Sparks" is just the sort of an organization to make all that is possible out of a piece like Dreams; and they possess all the varied accomplishments and qualifications that go to make up "such stuff as dreams are made of." . . . Dreams is an undoubted "go."

NEW YORK TRUTH.

If the endorsement of a critical and appreciative first-night audience be all that is required to insure its success, then both authors, managers and company have no reason to be dissatisfied. Altogether the performance was smooth, every member of the company doing his level best to please, a fact which the audience recognized and appreciated by encore after encore.

NEW YORK SUN.

It was highly amusing, and it certainly excelled in its musical features, while some of its drolleries were new and ingenious.

NEW YORK TIMES.

The little theatre was packed with an audience which laughed and cheered from the opening to the close of the piece. The entertainment is a thoroughly enjoyable one.

NEW YORK WORLD.

Dreams has a number of good points to attract public attention; there is good acting, good singing, plenty of mimicry, and last, but not least, the sudden transformation of a scene from a photographer's gallery to the parlor of a house on the ground floor, in front of the audience. Dreams will doubtless draw large audiences throughout its run, and go to the country with a guaranty of New York's approval.

EVENING TELEGRAM.

All that one should expect of it Dreams accomplishes. It is tuneful, laughter-provoking, and sparkling from beginning to end. The people, nine in number, who appear in it are more than equal to the tasks assigned to them. They are clever and bright, and so full of spirit that they never flag for an instant.

NEW YORK GRAPHIC

Dreams; or, Fun in a Photograph Gallery kept the audience in a roar of laughter all the evening. It is just the sort of entertainment for a man who has been bored by business all day, and who wishes to have a good laugh to aid his digestion.

COMMERCIAL ADVERTISER.

Mr. Edouin and his company may well feel proud of their reception last evening, as it was a perfect ovation. The fun of the play is not allowed to flag for one minute, and there is not an idle moment in the whole evening.

EVENING EXPRESS.

Dreams; or, Fun in a Photograph Gallery, written by Nat Childs and Willie Edouin, secured an immediate success. The piece was received with laughter from the moment the fun began, and will carry a great deal of enjoyment wherever it is produced.

WILLIE EDOUIN AND FRANK W. SANGER.....PROPRIETORS AND MANAGERS
WALTER HINE.....BUSINESS MANAGER

BIJOU OPERA HOUSE, BROADWAY, NEW YORK.

SEASON 1880-81.

The Beautiful and Talented Artiste,

Miss ANNIE GRAHAM,

IN HER NEW AND POWERFULLY STRONG SOCIETY PLAY, WRITTEN EXPRESSLY FOR HER BY MESSRS. HERON AND BELOT, ENTITLED

UPPER CRUST.

This play was successfully produced in May last at the NATIONAL THEATRE, Washington; HOLLIDAY STREET THEATRE, Baltimore, and the ARCH STREET THEATRE, Philadelphia, and pronounced by the universal voice of the press of those cities a great artistic surprise—the plot being new and powerfully dramatic. MISS GRAHAM has been pronounced by the press of New York, Boston, Chicago, San Francisco, etc., an actress of phenomenal tragic power combined with great personal magnetism.

I am carefully selecting a company of marked ability, and am determined that the superlatively excellent rendition of this play shall not be surpassed by any other attraction in America.

A large and elegant assortment of Colored Lithographic Work and stand Printing.

For time, dates, etc., address immediately

FRANK L. GARDNER, Manager,
Care N. Y. MIRROR.

SPECIAL NOTICE.—I own the sole right to the title UPPER CRUST for the United States, and legal proceedings will be instituted against all offenders.

MR. H. B. HAPGOOD

Takes great pleasure in announcing to the public that he has secured for the season of

1880———1881

THE BEAUTIFUL AND TALENTED YOUNG ACTRESS

MISS EUNICE GOODRICH,

WITH HER NEW PLAY,

Zizi; or, the Cripple's Love,

Which will be presented with a wealth of NEW AND BEAUTIFUL SCENERY AND ELEGANT DRESSES; also a carefully selected company of

METROPOLITAN ARTISTS.

The advent of the comedy will be heralded by a grand display of MAGNIFICENT PRINTING, LITHOGRAPHS, PHOTOGRAPHS AND HANGERS.

Season will commence about Oct. 4. Managers wishing a first-class attraction, address,
H. B. HAPGOOD, Manager, care Union-place Hotel, New York.

AN ASSURED SUCCESS!

PEALS OF LAUGHTER AND REPEATED ENCORES NIGHTLY GREET

SOL SMITH RUSSELL

—AS—

TOM DILLOWAY,

IN J. E. BROWN'S SUCCESSFUL AMERICAN COMEDY,

EDGEWOOD FOLKS.

Edgewood Folks and Sol. Smith Russell are the talk of the town. The play has made a positive hit, which is evinced by the large audiences which attend the Park Theatre nightly.—*Graphic.*

FRED G. BERGER.....Manager.
W. W. FOWLER.....Business Agent.

SEASON OF 1880 AND '81,

THE BEAUTIFUL AND TALENTED YOUNG ENGLISH ACTRESS,

MISS AGNES LEONARD,

supported by a powerful company, composed of the following prominent and popular artists:

MR. FRANK WESTON, MR. EDWIN VARREY, MR. C. T. NICHOLS, MR. CHARLES J. FYFFE, MR. RALPH DELMORE, MR. OLIVER WREN, MR G. T. ULMER, MRS. J. W. BRUTONE, MISS LIZZIE MAY ULMER, MR. W. H. HAMILTON, MR. E. C. COYLE AND MR. J. TUTTLE,

in the original Romantic Drama, in four acts, entitled

WOMAN'S FAITH; OR, OREGONIAN LIFE IN '55,

by WALTER E. FITZHENRY, Esq. The drama is very strong and interesting, replete with Beautiful Scenery, Charming Music (by H. Tissington), and Effective Situations, with a well-defined plot and strong characters.

N. B.—Mr. Frank M. Chapman, formerly business manager for Mr. Augustin Daly's Fifth avenue Company, Miss Fanny Davenport and Miss Mary Anderson, and at present manager for Miss Agnes Leonard, assures managers and the public throughout the United States that no labor nor expense will be spared to make MISS AGNES LEONARD AND COMPANY one of the best and most successful organizations of the season. Most attractive Lithographs and Printing, entirely new and original, of latest designs. Address FRANK M. CHAPMAN, Sole Manager and Proprietor; E. W. WOOLCOTT, Business Manager, or Dramatic Agents.

A CLEAN SWEEP!

America's old favorites,

MESSRS.

Baker & Farron,

have now played in all the leading cities of the old and new world, and everywhere met with

A GRAND TRIUMPH.

Will return to America in December for a short tour, and return to England for 1881 in April, 1881.

Address all business communications until Dec. 1, to JOHN R. ROGERS,
449 Strand, London, American Exchange.

OPERA HOUSE,

Spartanburg, S. C.

Just completed with modern improvements. Spartanburg has a population of 4,000. It is situated on the Atlanta and Charlotte Air Line Railroad, on a direct line for companies playing in Atlanta, Charlotte, Columbia or Charleston. Would like to book a first-class Pantomime company, also a first-class attraction for the 7th of October.

Address R. T. WEST, Manager,
Spartanburg, S. C.

SEASON OF 1880-81.

THE RIVE-KING GRAND CONCERTS.

FERDINAND DULCKEN - - - MUSICAL DIRECTOR

ONE OF THE MOST COMPLETE AND ARTISTIC CONCERT COMPANIES THAT HAS EVER APPEARED BEFORE THE AMERICAN PUBLIC.

EVERY MEMBER AN ARTIST.

TIME RAPIDLY FILLING.

ADDRESS COMMUNICATIONS TO

FRANK H. KING,

STEINWAY HALL,

NEW YORK.

---

338 AND 340 *Blooms* BOWERY, NEW YORK.

Theatrical Headquarters in America.

We furnish everything pertaining to stage-ware, even in the very smallest details.

Costumes for Male and Female made up in most correct style for either Grand and Comic Opera, Tragedy, Comedy or Variety; stage costumes of all nations of past and present period.

Our collection of antique and modern costume plates is the only one of its kind in the country.

We import direct and have the largest assortment of satins, silks, velvets, plushes, gold and silver laces, jewels, gold and silver armor cloth, and illuminated gauze of spangled tarletan, bullion, fringes, tassels, and thousands of other stage necessities.

We are selling all these goods lower than any other house.

Our assortment of silk, worsted, lisle and cotton tights, fleshings, shirts and theatrical hosiery stands without a rival.

The Jersey, latest novelty in silk or worsted, and in all fashionable shades.

Our Illustrated Catalogues and Price List sent free on application.

BLOOMS, 338 and 340 Bowery, N. Y.

1880—THE TALENTED YOUNG TRAGEDIAN—1881.

FREDERICK PAULDING,

who last year received the highest encomiums of the Press for his masterly impersonations of Shakespearean and other legitimate roles, has just

COMPLETED HIS SECOND BRILLIANT NEW YORK ENGAGEMENT AT THE UNION SQUARE THEATRE and received an

ENDORSEMENT BY THE NEW YORK PRESS

that stamps him the "LEADING YOUNG TRAGEDIAN" of the age.

NEWSPAPER NOTICES.

He has achieved an encouraging success in one of the most difficult of roles.—N. Y. EXPRESS.

He grew to the exigencies of his position until his triumph was grand.—N. Y. WORLD.

Quite lost himself in the character, and as a consequence carried away his audience.—GRAPHIC.

He is a person of most decided genius. He is destined to occupy the first rank on the stage.—N. Y. MIRROR.

A young man of keen intelligence, quick, unerring emotions, and a large amount of histrionic talent.—STAR.

That he successfully met the expectation of the audience was proven by the frequent bursts of applause he received.—TELEGRAM.

He is young and very good-looking. He is a decided success.—SPIRIT OF THE TIMES.

He has justified the good opinion formed of his acility on the first night of his appearance.—HERALD.

Open for Special Engagements in New York and Vicinity.

Repertoire:

HAMLET, FOOL'S REVENGE, ROMEO AND JULIET, LADY OF LYONS, MERCHANT OF VENICE, WIFE'S SECRET, BAR SINISTER, MACBETH, IAGO, ORLANDO LUDOVICI.

Address all business communications,

C. R. GARDINER, 12 Union Square.

TONY PASTOR'S NEW COMPANY

The Best the World Contains.

TONY PASTOR

TONY PASTOR'S SPECIALTY COMPANY

AND THE BURLESQUE

GO WEST ON THE EMIGRANT TRAIN!

TWO GRAND WEEKS OF TRIUMPH AT CINCINNATI. THE STREETS LEADING TO HEUCK'S OPERA-HOUSE RENDERED IMPASSABLE BY THE DENSE CROWDS SEEKING ADMISSION. AT ST. LOUIS THE LARGEST OPENING EVER KNOWN AT THE OLYMPIC THEATRE.

"By far the biggest opening the Olympic ever had. The house was packed in every part, and many people turned away."—*St. Louis Republican.*

"The theatre was not large enough to hold the people that tried to get in."—*St. Louis Globe-Democrat.*

"A crowded house."—*St. Louis Daily Times.*

MONDAY, SEPT. 6, OLYMPIC THEATRE, CHICAGO, ILL.; SEPT. 20, FORD'S OPERA-HOUSE, BALTIMORE, RETURNING FOR ONE WEEK, **GRAND OPERA HOUSE, New York, Sept. 27.**

HARRY S. SANDERSON.....Manager. | JOHN A. DINGESS..... Business Agent

---

THE HARRISONS

IN

! PHOTOS !

BY B. E. WOOLF.

Hooley's Theatre, Chicago, August 23, week; Grand Opera House, Cincinnati, 30th, week; Olympic Theatre, St. Louis, Sept. 6, week. For time and terms please address,

MARTIN W. HANLEY, Manager.

Wanted! Wanted!! Wanted!!!

FIRST-CLASS COMBINATIONS FOR THE

COLISEUM OPERA HOUSE, CINCINNATI, OHIO.

THE LARGEST FIRST-CLASS THEATRE ACROSS THE RHINE.

Dress Circle and Parquet furnished with fifteen hundred opera chairs. Spacious Horseshoe Gallery will seat one thousand. Standing room five hundred.

ADDRESS, J. S. EDWARDS, 61 East 11th St., New York.

Care J. ALEXANDER BROWN, Dramatic Agent.

WANTED—A STRONG COMBINATION FOR THE OPENING.

EDWIN BOOTH.

ABROAD.

Letters may be addressed care NEW YORK MIRROR.

DENMAN

THOMPSON

AS JOSHUA WHITCOMB.

J. M. HILL,

Permanent address,

Clark and Madison Streets, Chicago, Ill.

FANNY

DAVENPORT

—AS—

A N

AMERICAN GIRL

—BY—

ANNA DICKINSON.

SEPT. 20, 1880.

Haverly's Fifth Avenue Theatre.

MISS MARION

BOOTH.

Address New York Mirror.

John T. Raymond,

TOUR OF 1880-81,

COMMENCES

AT

POPE'S THEATRE,

ST. LOUIS, SEPTEMBER 13.

HORACE McVICKER,

Acting Manager.

MISS SARA VON LEER

Will commence her season of 1880-81, on NOVEMBER 8.

THOS. C. LOMBARD, Manager,

124 Fifth Ave., New York.

D. H. HARKINS.

Starring Tour, England

PERMANENT ADDRESS,

American Exchange, 449 Strand, London, Eng.

MISS LOUISE

SEARLE

THIRD SEASON WITH

RICE'S EVANGELINE COMB.

ALL PRINCIPAL ROLES IN ENTIRE REPERTOIRE.

CATHERINE LEWIS,

PRIMA DONNA.

Daly's Theatre.

Address care of NEW YORK MIRROR.

BUSH STREET THEATRE, SAN FRANCISCO, COMMENCING MONDAY, AUGUST 2.

GREAT GUNS. # J. H. HAVERLY'S # GREAT GUNS.

Widow Bedott Comedy Company.

J. H. MACK.....MANAGER.

BRILLIANT ENGAGEMENT OF

MR. NEIL BURGESS

IN PETROLEUM V. NASBY'S (D. R. LOCKE) FARCICAL COMEDY, AS

THE WIDOW BEDOTT.

SUPPORTED BY MR. GEORGE STODDART AS ELDER SNIFFLES, AND A SUPERB COMEDY COMPANY FROM

HAVERLY'S THEATRE, NEW YORK.

FROM THE ATLANTIC TO THE PACIFIC AN UNBROKEN SUCCESSION OF HOUSES CROWDED WITH THE ELITE.

THE PRESS AND PUBLIC EVERYWHERE CORROBORATES NEW YORK IN PRONOUNCING IT THE GREATEST COMEDY SUCCESS IN AMUSEMENT HISTORY.

C. E. BLANCHETT, Business Manager. Timothy 10th, xvith. **GEORGE STODDART,** Stage Manager

---

The Lingard Burlesque Company.

D. DALZIEL.....BUSINESS AGENT.

THE BEST BURLESQUE COMPANY TRAVELING.

The above organization has purchased from SAM COLVILLE, JR., the exclusive right to the superb Burlesques,

OXYGEN AND ROBINSON CRUSOE,

Together with all the MAGNIFICENT WARDROBE, PROPERTIES, MUSIC and PRINTING, and will produce the same with Elaborate Spectacular Scenery, all newly prepared for this season. The company will include

MISS DICKIE LINGARD,

ROLAND REED, A. W. MAFLIN, HARRY M. BROWN, JAMES H. JONES, GEORGE RONALDO, JAMES RONALDO, FRED RONALDO, The famous burlesque dancers; FRED VOSS, GEORGIE CROSSMAN, ALICE HASTINGS, ALICE WRIGHT, ANNIE SUTHERLAND, BESSIE DEACON, FANNIE WRIGHT, ALICE TEMPLETON, LILLY MAY, LILLY VOSS, ALICE KRONIG, MAY ELDRIDGE, BESSIE DAYTON,

MAGNIFICENT MALE QUARTETT AND A FULL CHORUS OF FEMALE VOICES.

N. B.—The repertoire of the company, beside OXYGEN, and ROBINSON CRUSOE, will consist of RIP VAN WINKLE and BABES IN THE WOOD. ALL NEWLY COSTUMED.

Managers desiring dates will please address,

D. DALZIEL, Olympic Theatre, Chicago, Ill.

THE REDPATH LYCEUM BUREAU'S IDEAL

COLORED MUSICAL COMBINATION.

"An Organization of Extreme Artistic Excellence."

MISS LENA MILLER.....Soprano
Leading Soprano St. Augustine's Church Choir, Washington, D. C.

MISS ALICE J. MINK.....Contralto
Late of Sprague's Underground R. R. Co.

MR. WALLACE KING.....Tenor
The Celebrated Tenor of the Hyers Sisters Co.

MR. THOS. C. SCOTRON.....Baritone
Humorist and Character Delineator.

MR. C. C. McKINNEY.....Pianist
Organist St. John's Church, Washington, D. C.

—AND—

MR. JOSEPH R. BRINDIS.....Violin Virtuoso
The Cuban Wonder, late of Haverly's Georgia Minstrels.

M. T. SKIFF.....Business Agent
F. T. SCHMEISER.....Musical Director
THE REDPATH LYCEUM BUREAU.....Proprietors

Managers and others desiring dates and terms should apply immediately to M. T. SKIFF, Business Agent, care of Redpath Lyceum Bureau, 36 Bromfield Street, Boston.

*We wish to hear from STRICTLY FIRST-CLASS colored talent, vocal or instrumental.

THE LATEST AND GREATEST COMEDY SUCCESS!

J. B. POLK

—AS—

CHRISTOPHER COLUMBUS GALL

—IN—

A GENTLEMAN FROM NEVADA

J. B. POND, - - Sole Manager.

Address all communications to

Major J. B. POND, EVERETT HOUSE, NEW YORK

1880. SECOND SEASON. 1881.

THE

Annie Ward Tiffany Combination

in ELLIOTT DAWN'S successful comedy-drama,

PREJUDICE.

Also her great success, the

CHILD STEALER,

Windsor Theatre, New York, September 6.

CHARLES H. GREENE, ELLIOTT DAWN } Managers.
MAX ZOELLNER.....Business Agent.

N. C. GOODWIN'S FROLIQUES.

Excelling all in Novelty, Merit and Popularity,

Presenting

THE HILARIOUS FANTASY, **HOBBIES.**

THE NEW TRAGI-COMEDY, **OZONE.**

TIME FILLED FOR THE SEASON.

JOHN E. WARNER.....Manager. | ARCHIE MACKINZIE.....Gen'l Agent.
CHARLES BOWSER.....Stage Manager. | Prof. ALBERT ANDERSON. Musical Director.